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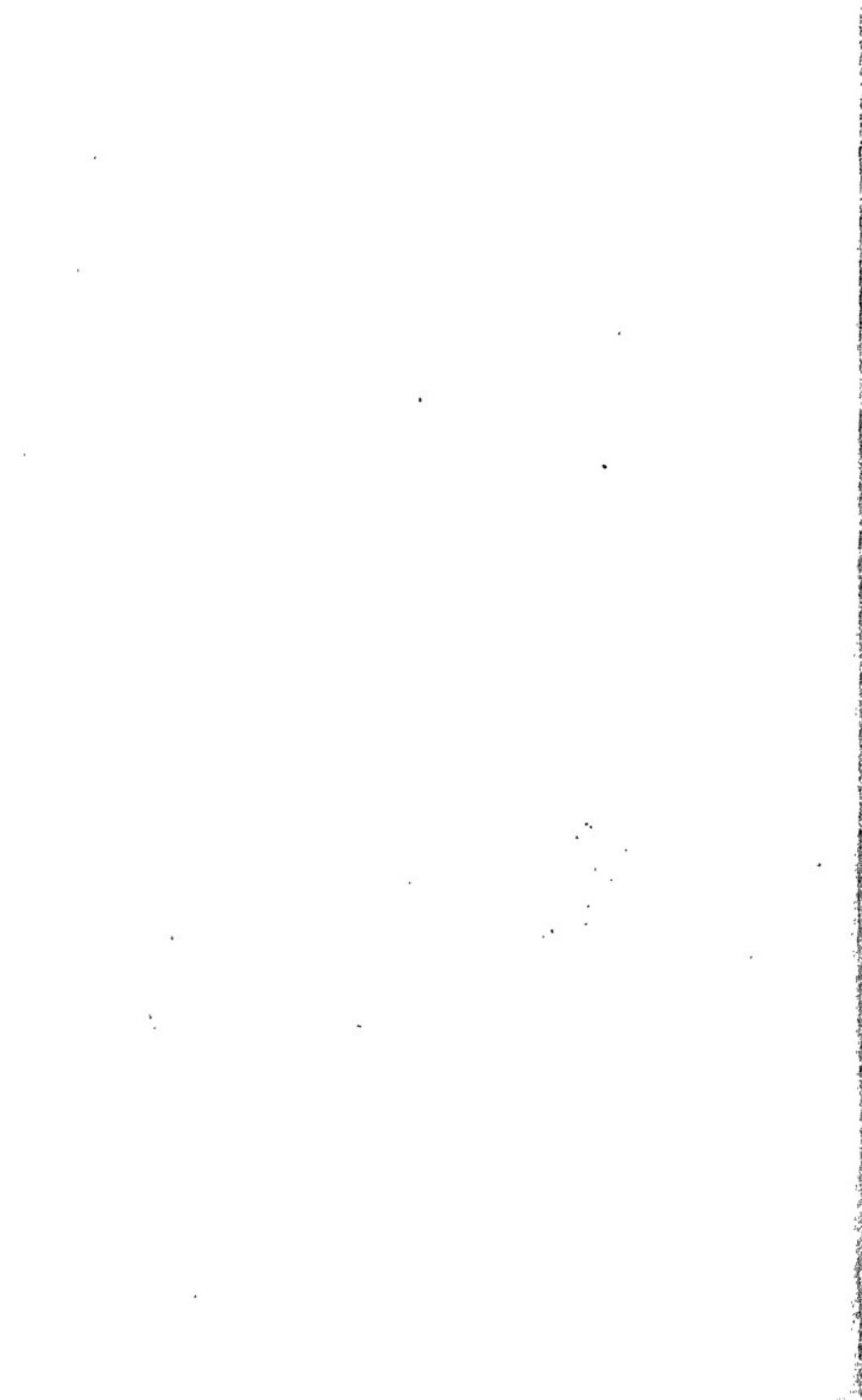
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THE GREEK ANTHOLOGY

V



THE GREEK ANTHOLOGY.

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- STRATO'S *MUSA PUPERILIS*.

THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY

W. R. PATON

18479

IN FIVE VOLUMES



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GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES

ΑΝΘΟΛΟΓΙΑ

ΙΓ

ΕΡΙΓΡΑΜΜΑΤΑ ΔΙΑΦΟΡΩΝ ΜΕΤΡΩΝ

1.—ΦΙΛΙΠΠΟΥ

Πεντάμετρον μόνον

Χαῖρε θεὰ Παφίη· σὴν γὰρ ἀεὶ δύναμιν
κάλλος τ' ἀθάνατον καὶ σέβας ἴμερόν
πάντες τιμῶσιν θνατὸν ἐφαμέριοι
ἐν πᾶσιν μύθοις ἔργοισίν τε καλοῖς·
πάντη γὰρ πᾶσιν σὴν δηλοῖς τιμήν.

5

2.—ΦΑΙΔΙΜΟΥ

Τρίμετρον

Καλλίστρατός σοι, Ζηνὸς ὁ διάκτορε,
ἔθηκε μορφῆς ξυνὸν ἥλικος τύπον·
Κηφισιεὺς ὁ κοῦρος· ω̄ χαρείς, ἄναξ,
Ἄπολλοδώρου παῖδα καὶ πάτραν σάω.

3.—ΘΕΟΚΡΙΤΟΥ

Χωλὸν τρίμετρον

‘Ο μουσοποιὸς ἐνθάδ’ Ἰππῶναξ κεῖται.
εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·
εἰ δ’ ἐσσὸν κρήγυνός τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζευ, κῆν θέλῃς, ἀποβριξον.

GREEK ANTHOLOGY

BOOK XIII

PIGRAMS IN VARIOUS METRES

1.—PHILIPPUS

(*Pentameters only*)

HAIL, Paphian goddess ! For all mortals, creatures
of the day, ever honour by all fair words and works
thy power and immortal beauty and loveable majesty;
for ever and to all dost thou manifest thy dignity.

2.—PHAEDIMUS

(*Iambic trimeters*)

CALLISTRATUS dedicated to thee, Hermes, mes-
senger of Zeus, this statue of a youth of like age
with himself, the common image of thee and him.
The young man is of the deme of Cephissia. Re-
joicing in his gift, O Lord, protect the son of Apol-
lodorus and his native place.

3.—THEOCRITUS

(*Season iambic trimeters*)

HERE lies Hipponax, the maker of verse. If thou
art wicked, approach not the tomb, but if thou art
good and comest of a good stock, sit thee down fear-
lessly, and if thou be so minded, fall asleep.

GREEK ANTHOLOGY

4.—ΑΝΑΚΡΕΟΝΤΟΣ

Τετράμετρον

Αλκίμων σ', ὁ ριστοκλείδη, πρῶτον οἰκτείρω φίλων·
ἄλεσας δ' ἥβην, ἀμύνων πατρίδος δουληΐην.

5.—ΦΑΛΑΙΚΟΤ

Τρίμετρον μείουρον ἢ κόλουρον

Νικῶ δίαυλον. 'Αλλ' ἐγὼ παλαίων.
Ἐγὼ δὲ πεντάεθλον. 'Αλλ' ἐγὼ πύξ.—
Καὶ τίς τύ;—Τιμόδημος. 'Αλλ' ἐγὼ Κριός.
Ἐγὼ δὲ Κρηθεύς. 'Αλλ' ἐγὼ Διοκλῆς.—
Καὶ τίς πατήρ τοι;—Κλεῖνος. "Ωσπερ ἄμμιν.— 5
Ἐμπη δὲ νικῆς;—Ισθμοῦ.—Τὸ δ' ἐμπη;—
Νέμειον ἀν λειμῶνα, καὶ παρ' Ἡρα.

6.—ΤΟΥ ΑΥΤΟΥ

Ἐνδεκασυλλάβιον τρίμετρον οὗτω καλούμενον

Τοῦτ' ἐγὼ τὸ περισσὸν εἰκόνισμα
τοῦ κωμῳδογέλωτος, εἰς θρίαμβον
κισσῷ καὶ στεφάνοισιν ἀμπυκασθέν,
ἔστασ', δόφρα Λύκωνι σᾶμ' ἐπείη.
ὅσσα γὰρ τκαθύπερθε λαμπρὸς ἀνήρ.
μνᾶμα τοῦ χαρίεντος ἐν τε λέσχᾳ
ἐν τ' οἴνῳ τόδε κάτι τοῖς ἐπειτα
ἄγκειται, παράδειγμα τᾶς ὀπωπᾶς.

5

PIGRAMS IN VARIOUS METRES

4.—ANACREON

(*Trochaic tetrameters*)

I PITY thee, Aristocles, first among all my valiant friends. Thou didst lose thy young life, defending thy country from enslavement.

5.—PHALAECUS

(*Iambic trimeters with the last syllable missing*)

(1) I CONQUERED in the stadion. (2) And I in wrestling. (3) And I in the pentathlon. (4) And I in boxing. And who art thou? (1) Timodemus. (2) And I Cres. (3) And I Crethus. (4) And I Diocles. And who was thy father? (1) Cleinus. (2), (3), and (4) And ours too. And where didst thou win? (1) At Isthmus. And thou where? (2) In the Nemean grove and by the home of Hera.¹

6.—BY THE SAME

(*Hendecasyllable trimeters*)

THIS admirable portrait of the comedian, crowned for a triumph with ivy and garlands, I set up that it might stand as a monument on Lycon's grave. For this memorial of him who was so charming in familiar talk and over the wine, this presentment of his features, is offered by me to preserve the memory among posterity also of how the glorious man entertained us. (?)

¹ i.e. in the Heraea at Argos. The dialogue is between a passer-by and the statues of four brother athletes. There seems to be something missing at the end.

GREEK ANTHOLOGY

7.—ΚΑΛΛΙΜΑΧΟΤ

Κωμικὸν τετράμετρον

‘Ο Δύκτιος Μενοίτας τὰ τόξα ταῦτ’ ἐπειπὼν
ἔθηκε· “Τῇ, κέρας τοὺς δίδωμι καὶ φαρέτρην,
Σάραπι τοὺς δ’ δῖστοὺς ἔχουσιν ‘Εσπερῖται.”

8.—ΘΕΟΔΩΡΙΔΑ

Τετράμετρον Ἀρχιλόχειον

Ἐκ δολιχοῦ τόνδε¹ σφυρήλατον, ὡς τύχει κρατήσας,
παῖς Ἀριστομάχειος ἀνείλετο χάλκεον λέβητα.

9.—ΚΑΛΛΙΜΑΧΟΤ

Πεντάμετρον βακχικόν. ἔστι δ’ οὐ τέλειον τὸ ἐπίγραμμα
“Ερχεται πολὺς μὲν Αἴγαιον διατμήξας ἀπ’ οἰνηρῆς
Χίου
ἀμφορεύς, πολὺς δὲ Λεσβίης ἄωτον νέκταρ οἰνάνθης
ἄγων.

10.—ΤΟΥ ΑΥΤΟΥ

Τετράμετρον ἕκκαιδεκα συλλαβῶν. οὐ δὲ τοῦτο τέλειον
‘Α ναῦς, ἢ τὸ μόνον φέγγος ἐμὸν τὸ γλυκὺν τὰς ζοᾶς
ἄρπαξας, ποτὶ τὴ Ζανὸς ἴκνεῦμαι λιμενοσκόπῳ . . .

¹ So Cobet: τόρα MS.

¹ He had taken part in an expedition against Cyrene, in the territory of which was Hesperis or Berenice (now Benghazi).

PIGRAMS IN VARIOUS METRES

7.—CALLIMACHUS

(*Conic tetrameter*)

MENOETAS of Lyctus dedicated his bow with these words: "Here, Serapis, I give thee the horn bow and quiver, but the men of Hesperis have the arrows."¹

8.—THEODORIDAS

(*Archilochian tetrameter*)²

From the long race did the son of Aristomachus, having conquered by fleetness of foot, win this tripod of beaten brass.

9.—CALLIMACHUS

(*Bacchic pentameter*).³ *The epigram is not complete*

From Chios, rich in wine, ploughing the Aegean comes many a jar, and many a one that brings us nectar, flower of the Lesbian vine.

10.—BY THE SAME

(*Tetrameters of sixteen syllables*).⁴ *This also is imperfect*

O SHIP, who hast carried off the only sweet light of my life, I beseech thee by Zeus, the watcher of the harbour

¹ Metre of Horace, *Od.* i. 4.

² "Trochaic pentameter" would be more correct.

³ Metre of Horace, *Od.* i. 18.

GREEK ANTHOLOGY

11.—ΣΙΜΩΝΙΔΟΤ

Πεντάμετρον ὑπορχηματικόν

- a. Τίς εἰκόνα τάνδ' ἀνέθηκεν; β. Δωριεὺς ὁ Θούριος.
a. Οὐ¹ Ῥόδιος γένος ἦν; β. Ναί, πρὶν φυγεῖν γε
πατρίδα,
δεινὰ γε χειρὶ πολλὰ ῥέξας ἔργα καὶ βίαια.

12.—ΗΓΗΣΙΠΠΟΤ

Ἐπὶ ἔξαμέτρου τρίμετρον ἐπαδόμενον

- Ἐρρέτω ἡμαρ ἐκεῖνο, καὶ οὐλομένη σκοτόμαινα,
βρόμος τε δεινὸς ἡνεμωμένης ἄλός,
οὐ ποτε νῆ ἐκύλισαν, ἐφ' ἣς ὁ τὰ πολλὰ μελίφρων
Ἄβδηρίων ἅπρηκτα θεοῖσιν εὔχετο.
ῥαίσθη γὰρ διὰ πάντα, προσηνέχθῃ δὲ κλύδωνι 5
τρηχεῖαν εἰς Σέριφον, αἰδοῖων δθι
προξείνων ὑπὸ χερσὶ λαχῶν πυρός, ἵκετο πάτρην
Ἄβδηρα, κρωσσῷ χαλκέῳ περισταλείς.

13.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ ἔξαμέτρῳ πεντάμετρον, ἐτα τρίμετρον

- Τόνδε Πυρῆς ἀνέθηκε Πολυμυήστου φίλος υἱός,
εὐξάμενος δεκάτην Παλλάδι Τριτογενεῖ.
Κυδωνιάτας Κρησίλας εἰργάζατο.

14.—ΣΙΜΩΝΙΔΟΤ

Ἐπὶ ἔξαμέτρῳ πεντάμετρον καὶ δύο τρίμετροι, ἐτα
ἔξαμετρον

- Ἀργεῖος Δάνδης σταδιοδρόμος ἐνθάδε κεῖται,
νίκαις ἵπποβοτον πατρίδ' ἐπευκλεῖσας,

¹ Perhaps <ἄλλ> οὐ.

EPIGRAMS IN VARIOUS METRES

11.—SIMONIDES

(*Hyporchematic pentameters*)

A. Who dedicated this portrait? *B.* Dorieus of Thurii. *A.* Was he not a Rhodian by descent? *B.* Yea, before he was exiled from his country. Many deeds of might he had done by his terrible hand.¹

12.—HEGESIPPUS

(*Hexameters followed by iambic trimeters*)

Woe worth that day and that fatal moonless night, that dreadful roaring of the wind-beaten sea, that cast ashore the ship on which Abdlerion, so sweet a soul, was making ineffectual vows to the gods. For she, an utter wreck, was carried by the waves on to the rugged rocks of Seriphus, whence he, having got him fire from the hands of his city's reverend hosts, came to his home Abdera, lapped in a brazen urn.

13.—ANONYMOUS

(*Hexameter followed by a pentameter and afterwards by an iambic trimeter*)

THIS did Pyres, the dear son of Polymnestus, dedicate, having vowed the tithe to Trito-born Pallas; Cresilas of Cydonia wrought it.

14.—SIMONIDES

(*Hexameter followed by a pentameter, two iambic trimeters, and a hexameter*)

HERE lies Dandes of Argos, the stadion racer, who gained honour by his victories for his fatherland, rich

¹ For Doricus, who lived at the end of the fifth century B.C., see Smith's *Biographical Dictionary*. The epigram cannot, of course, be by Simonides.

GREEK ANTHOLOGY

Όλυμπίᾳ δίς, ἐν δὲ Πυθῶνι τρία,
δύω δ' ἐν Ἰσθμῷ, πεντεκαΐδεκ' ἐν Νεμέᾳ.
τὰς δ' ἄλλας νίκας οὐκ εὔμαρές ἔστ' ἀριθμῆσαι.

5

15.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ δύο ἑξαμέτροις πεντάμετρον

Εἰμὶ Δίκων υἱὸς Καλλιμβρότου· αὐτὰρ ἐνίκων
τετράκις ἐν Νεμέᾳ, δὶς Ὀλύμπια, πεντάκι Πυθοῦ,
τρὶς δ' Ἰσθμῷ· στεφανῷ δ' ἄστυ Συρακοσίων.

16.—ΑΔΕΣΠΙΟΤΟΝ

Ἐπὶ τρισὶν ἑξαμέτροις πεντάμετρον

Σπάρτας μὲν βασιλῆες ἐμοὶ πατέρες καὶ ἀδελφοί·
ἄρμασι δ' ὡκυπόδων ἵππων νικῶσα Κυνίσκα
εἰκόνα τάνδ' ἔστησα. μόναν δέ με φαμὶ γυναικῶν
Ἐλλάδος ἐκ πάσας τόνδε λαβεῖν στέφανον.

17.—ΑΛΛΟ

Ἐπὶ ἑξαμέτρῳ δίμετρον

Ιφίων ἔγυραψεν ἐᾶ χερί, τόν ποκα ὕδωρ
ἔθρεψε Πειρήνης ἄπο.

18.—ΠΑΡΜΕΝΟΝΤΟΣ

Ἐπὶ ἑξαμέτρῳ ἐνδεκασύλλαβον

Χάλκεα ἔργα, λέγοισθε θοῆς ἐπινίκια πώλου,
ἥτις κεντροραγῆς βαλοῦσα παῖδα,

PIGRAMS IN VARIOUS METRES

in pasture for horses. Twice did he conquer at Olympia, thrice at Delphi, twice at the Isthmus, and fifteen times at Nemea, and it is not easy to count his other victories.

15.—ANONYMOUS

(*Two hexameters followed by a pentameter*)

I AM Dicon, the son of Callimbrotus; but I was victor four times at Nemea, twice in the Olympian games, five times in the Pythian, and thrice in the Isthmian. I crown the city of Syracuse.¹

16.—ANONYMOUS

(*Three hexameters followed by a pentameter*)

KINGS of Sparta were my fathers and brothers, and I, Cynisca,² winning the race with my chariot of swift-footed horses, erected this statue. I assert that I am the only woman in all Greece who won this crown.

17.—ANONYMOUS

(*Hexameter followed by iambic dimeter*)

IPHION, whom water from Pirene once fed,³ painted me with his own hand.

18.—PARMENON

(*Hexameters followed by hendecasyllables*)

THOU work of brass, be known as the prize of the swift filly, who when, torn by the spur, she had

¹ For Dicon, see Pausanias, vi. 3, 5.

² Sister of Agesilaus. See Xenophon, *Ages.* chap. 9, § 6.

³ *i.e.* a Corinthian.

GREEK ANTHOLOGY

ψιλὴ λευρὸν ἔθυσε περὶ δρόμου. ἐκ δ' ἄρ' ἐκείνου
 Παρμένων χρυσέης κύρησε νίκης.
 Φώκριτε, σῳ δ' ἄρα παιδὶ Ἀμυκλαῖδαι¹ βασιλῆς 5
 πατρών ἔδοσαν λαχεῖν ἀέθλων.

19.—ΣΙΜΩΝΙΔΟΤ

'Ἐπὶ ἔξαμέτρῳ ἐννεασύλλαβον
 "Αὐθῆκεν τόδ' ἄγαλμα Κορίνθιος δσπερ ἐνίκα
 ἐν Δελφοῖς ποσὶ Νικολάδας,
 καὶ Παναθηναίοις στεφάνους λάβε πέντ' ἐπ' ἀέθλοις
 ἔξῆς ἀμφιφορεῖς ἐλαον·
 'Ισθμῷ δ' ἐν ζαθέᾳ τρὶς ἐπισχερῷ οἶδεν ἐλόντα 5
 ἀκτὴ Ποντομέδοντος ἀθλον·²
 καὶ Νεμέᾳ τρὶς ἐνίκησεν, καὶ τετράκις ἄλλα
 Πελλάνα, δύο δ' ἐν Λυκαίῳ,
 καὶ Τεγέᾳ,³ καὶ ἐν Αἰγίνᾳ, κρατερῷ τ' Ἐπιδαύρῳ,
 καὶ Θήβᾳ, Μεγάρων τε δάμῳ. 10
 ἐν δὲ Φλιοῦντι σταδίῳ, τά τε πέντε κρατήσας
 ηὔφρανεν μεγάλαν Κόρινθον.

20.—ΤΟΥ ΑΥΤΟΥ

'Ἐπὶ ἔξαμέτρῳ ἐναλλὰξ τό τε κωμικὸν τετράμετρον δύο
 συλλαβῶν λεῖπον καὶ τὸ Ἀρχιλόχειον σκάζον τρίμετρον
 Πατρίδα κυδαίνων ἰερὴν πόλιν Ὁπις Ἀθανᾶς,
 τέκνου μελαίνης Γῆς, χαρίεντας αὐλοὺς
 τούσδε σὺν Ἡφαίστῳ τελέσας, ἀνέθηκ' Ἀφροδίτῃ,
 καλοῦ δαμασθεὶς ἴμέρῳ Βρύσωνος.

¹ So Jacobs: καὶ ὑλαῖδαι MS.

² οἶδεν . . . ἀθλον. These words are all due to the conjectures of various scholars, the MS. being utterly corrupt.

³ So Brunck: νεμέαι MS.

PIGRAMS IN VARIOUS METRES

thrown her jockey, ran unmounted round the level course. And therefore did Parmenon gain golden victory. Phocritus, to thy son did the Lords of Amyclae¹ grant to win in the race like his father.

19.—SIMONIDES

(*Hexameters followed by verses of nine syllables*)

This statue is the offering of Nicoladas of Corinth, who conquered at Delphi in the foot-race, and at the Panathenaea gained prizes, jars of oil, in five contests one after another; and in holy Isthmus the shore of the Sea-lord witnessed him win the prize thrice in succession; and in Nemea he gained three victories, another four in Pellene, and two in the precinct of Zeus Lycaeus; and likewise in Tegea, and in mighty Epidaurus, and in Thebes, and the land of Megara; and in Phlius, winning the stadion and pentathlon, he made great Corinth rejoice.

20.—BY THE SAME

(*Hexameters followed alternately by a comic tetrameter wanting two syllables and an Archilochian scazon trimeter*)

Opis, giving glory to his fatherland, the holy city of Athena, offered this pleasant flute, child of the black earth,² that he wrought by the help of Hephaestus, to Aphrodite, having been vanquished by love for beautiful Bryson.

¹ The Dioscuri.

² Presumably made of silver.

GREEK ANTHOLOGY

21.—ΘΕΟΔΩΡΙΔΑ

Ἐπὶ τῷ ἀρτίῳ τριμέτρῳ δίμετρον ἀπὸ τοῦ ὑπορχηματικοῦ
πενταμέτρου

Μνασάλκεος τὸ σᾶμα τῷ Πλαταΐδᾳ,
τῷ λεγητοῖω·
ἄ Μῶσα δ' αὐτῷ τὰς Σιμωνίδα πλάτας
ἥς ἀποσπάραγμα·
κενά τε κλαγγὰν κύπιλακυθίστρια
διθυραμβοχάνα.
τέθνακε, μὴ βάλωμες· εἰ δέ κε ζόεν,
τύμπανόν κ' ἐφύσῃ.

5

22.—ΦΑΙΔΙΜΟΤ

Ἐπὶ τριμέτρῳ ἀρτίῳ ἐπῳδὸν τετράμετρον ἡρωικὸν κατὰ
τὴν παρεσχάτην σκάζον

Τόξον μέν, φὲ Γίγαντος ὥλεσας σθένος,
ἴσχε βίης, Ἐκάεργ' ἀνάσσων·
τοῦ οἱ φαρέτρη λύεται λυκοκτόνος·
τοῖσδε δ' ἐπ' ἡθέοις δῖστὸν¹
στρέφειν Ἐρωτος, τόφρ' ἀλέξωνται πάτρη,
θαρσαλέοι φιλότατι κούρων·
πυροῦ γὰρ ἀλκήν,² καὶ θεῶν ὑπέρτατος
αἰὲν ὅδε προμάχους ἀέξειν.
Μελιστίωνος δ', ὦ πατρώϊον σέβας
Σχοινιέων, ἐπίηρα δέχθαι.

5

10

¹ So Jacobs: οἶστρον MS.

² I write so: πυρὸς γὰρ ἀλκή MS.

PIGRAMS IN VARIOUS METRES

21.—THEODORIDES

(*Complete iambic trimeters followed by dimeters from the hyporhematic pentameter*)¹

THIS is the tomb of Mnasalcas of Plataeae,² the writer of elegies. His Muse was a fragment torn from Simonides' page, loud-voiced but empty, a bombastic spout of dithyrambs. He is dead; let us not cast stones at him; but if he were alive, he would be blowing as loud as a drum beats.

22.—PHAEDIMUS

(*Complete trimeters followed by epodes—shorter verses—consisting of heroic tetrameters scanned in the penultimate syllable*)

O KING, Far-shooter, curb the force of thy bow with which thou didst lay low the Giant's³ might. Open not thy wolf-slaying quiver, but aim at these young men the arrow of Love, that strong in the friendship of their youthful peers, they may defend their country; for it sets courage afire, and He is ever of all gods the strongest to exalt the hearts of the foremost in the fight.⁴ But do thou, whom the Schoenians⁵ reverence as their ancestral god, accept the gifts Melistion proffers.

¹ cp. Horace's *Epodes*. ² A village near Sicyon.

³ Tityus.

⁴ Melistion was evidently one of the celebrated "holy regiment" of Thebes. It consisted of lovers and beloved.

⁵ Schoenus was a village near Thebes.

GREEK ANTHOLOGY

23.—ΑΣΚΛΗΠΙΑΔΟΤ

Ἐπὶ τετραμέτρῳ τῷ γεγονότι ἀπὸ ἀρτίου τριμέτρου κατὰ πρόσθεσιν βάσεως τελευταίας μείουρον τρίμετρον

Ίὼ παρέρπων, μικρόν, εἴ τι κάγκουεῖς, ἀκουσον
τὰ Βότρυος περισσὰ δῆτα κήδη,
ὅς πρέσβυς ὄγδώκοντ' ἐτῶν τὸν ἐννέων ἔθαψεν
ἡδη τι τέχνα καὶ σοφὸν λέγοντα.
φεῦ τὸν τεκόντα, φεῦ δὲ καὶ σέ, Βότρυος φίλος παῖ, 5
ὅσων ἀμοιρος ἡδονῶν ἀπώλευ.

24.—ΚΑΛΛΙΜΑΧΟΤ

Ἐπὶ τῇ τοῦ προάγοντος τετραμέτρου ἐσχάτῃ διποδίᾳ
ἐνδεκασύλλαβον

Τὰ δῶρα τῇ Ἀφροδίτῃ
Σῖμον ἡ περίφοιτος εἰκόν’ αὐτῆς
ἔθηκε, τὴν τε μίτρην,
ἢ μαστοὺς ἐφίλησε τὸν τε πανὸν¹
καὶ τούς <ποτ’ ἀντίναξεν>
ἀϋτοῦσ’ <ἀν> ὅρη τάλαινα θύρσους.²

5

25.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ διπλασιασθείσῃ τῇ διποδίᾳ ἐπωδὸς τετράμετρος
πλεονάζων μίᾳ συλλαβῇ τοῦ ἔξαμέτρου

Δήμητρι τῇ Πυλαίῃ, τῇ τοῦτον οὐκ Πελασγῶν
Ἀκρίσιος τὸν νηὸν ἐδείματο, ταῦθ' ὁ Ναυκρατίτης
καὶ τῇ κάτω θυγατρὶ τὰ δῶρα Τιμόδημος
εἶσατο, τῶν κερδέων δεκατεύματα· καὶ γὰρ εὗξαθ'
οὕτως.

¹ So Schneider : *πᾶνα* (corrected from *πᾶμα*) MS.

² So Bentley : *θάρσους* MS.

PIGRAMS IN VARIOUS METRES

23.—ASCLEPIADES

(*Tetrameters, composed of complete trimeters with the addition of a final basis,¹ followed by imperfect trimeters*)

Ho ! passer by ; even if thou art in haste give ear a moment to the grief of Botrys that passeth measure. An old man now of four-score years, he buried his boy of nine, a child already speaking with some skill and wisdom. Alas for thy father and alas for thee, dear son of Botrys ; with how many joys untasted hast thou perished !

24.—CALIMACHUS

(*Hendecasyllables following the last two feet of a tetrameter*)

VAGRANT Simon offered these gifts to Aphrodite : her own portrait, the band that kissed her breasts, her torch, and the thyrsi she once waved, poor soul, sporting on the mountains.

25.—BY THE SAME

(*The first verse of the last doubled and followed by an epode consisting of a tetrameter exceeding a hexameter by one syllable²*)

FOR Demeter of Thermopylae, to whom Acrisius of Argos built this temple, and for her daughter under earth, did Timodemus of Naucratis place here these gifts, a tithe of his gains ; for so he had vowed.

¹ i.e. a catalectic iambic tetrameter.

² This is not clear. It is an Archilochian tetrameter, as in Nos. 8 and 26.

GREEK ANTHOLOGY

26.—ΣΙΜΩΝΙΔΟΤ

Ἐπὶ τῷ αὐτῷ¹ τετραμέτρῳ μείουρον τρίμετρον
Μνήσομαι· οὐ γὰρ ἔοικεν ἀνώνυμον ἐνθάδ' Ἀρχεναύτεω
κεῖσθαι θανοῦσαν ἀγλαὰν ἄκοιτιν,
Ξανθίππην Περιάνδρου ἀπέκγονον, ὃς ποθ' ὑψιπύργου
σήμαινε λαοῖς τέρμ' ἔχων Κορίνθου.

27.—ΦΑΛΑΙΚΟΤ

Ἐπὶ τετραμέτρῳ τρίμετρον ἀρτιον, εἴθ' ἔξαμετρον ἐναλλάξ
Φῶκος ἐπὶ ξείνη μὲν ἀπέφθιτο· κῦμα γὰρ μέλαινα
νεῦσ οὐχ ὑπεξήνεικεν, οὐδ' ἡδέξατο,
ἀλλὰ κατ' Αἰγαίοιο πολὺν βυθὸν² φέρετο πόντου,
βίη Νότου πρήσαντος ἐσχάτην ἀλλα.
τύμβου δ' ἐν πατέρων κενεοῦ λάχειν· διν πέρι Προ-
μηθίς
μήτηρ, λυγρῆ δρυιθι πότμον εἰκέλη,
αἰαῖ κωκύει τὸν ἐὸν γόνον ἥματα πάντα,
λέγουσα τὸν πρόωρον ώς ἀπέφθιτο.

5

27A.—ΚΑΛΛΙΜΑΧΟΤ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ ἐνδεκασύλλαβον
Deest.

¹ ἐπὶ τοῦ τῷ MS.: I correct. ² So Meineke: πολὺ βαθὺν MS.

EPIGRAMS IN VARIOUS METRES

26.—SIMONIDES

(*The same tetrameter followed by an imperfect trimeter*)

I WILL tell of her; for it is not meet that she should lie here without a name, the noble wife of Arche-nautes, Xanthippe, granddaughter of Periander, him who once ruled over the people, holding the lordship of high-towered Corinth.

27.—PHALAECUS

(*Tetrameters alternating with hexameters and followed by iambic trimeters*)

Piocus perished in a strange land; for the black ship did not escape or . . . the waves, but went down into the great deep of the Aegean main when the south-west wind had stirred the sea up from its depths. But in the land of his fathers he got an empty tomb; and by it his mother, Promethis, like in her suffering to the mournful bird halcyon, bewails evermore her son, calling “aiai,” telling how he perished before his time.

27A.—CALLIMACHUS

(*The same tetrameter followed by a decasyllable*)

The epigram is missing.

GREEK ANTHOLOGY

28.—ΒΑΚΧΤΛΙΔΟΤ ἢ ΣΙΜΩΝΙΔΟΤ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ τετράμετρον ὅμοιον τῷ “Εἴ μοι γένοιτο παρθένος καλή τε καὶ τέρευτα” μία δὲ μόνον συλλαβῆ πλεονάζον· ἐπὶ τοῦ τετάρτου ποδὸς οὐκ ἔχει ἵαμβον, ἀλλ’ ἀνάπαιστον

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν⁹ Ωραι ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις
αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἀώτοις
σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν,
οἵ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων 5
ἔθηκαν· κείνους δ’ Ἀντιγένης ἐδίδασκεν ἄνδρας.
εὺ δ’ ἐτιθηνεῖτο γλυκερὰν ὅπα Δωρίοις Ἀρίστων
Ἀργεῖος ἡδὺ πνεῦμα χέων καθαρῶς ἐν αὐλοῖς·
τῶν ἔχορήγησεν κύκλον μελίγηρυν Ἰππόνικος
Στρούθωνος νίός, ἄρμασιν ἐν Χαρίτων φορηθεῖς, 10
αἴ οἱ ἐπ’ ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν
θῆκαν ἰστεφάνων θεᾶν ἔκατι Μοισᾶν.

29.—NIKAINETOT

Ἐπὶ ἔξαμετρῳ τρίμετρον

Οἰνός τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ·
ὑδωρ δὲ πίνων οὐδὲν ἀν τέκοις σοφόν.
τοῦτ’ ἔλεγεν, Διόνυσε, καὶ ἔπιεεν οὐχ ἐνὸς ἀσκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὡδώδει πίθου.
τοιγάρ ὑπὸ στεφάνοις μέγας ἔβρυεν, εἶχε δὲ κισσῷ 5
μέτωπον ὕσπερ καὶ σὺ κεκροκωμένον.

PIGRAMS IN VARIOUS METRES

28.—BACCHYLIDES OR SIMONIDES

(*The same tetrameter followed by a tetrameter similar to $\text{˘-˘-˘-˘ | -˘-˘-˘-˘-˘}$, but with an extra syllable: in the fourth foot it has not an iambus but an anapaest¹*)

OFTEN in truth, in the choruses of the tribe Acamantis, did the Hours, the companions of Dionysus, shout in triumph at the ivy-crowned dithyrambs, and overshadow the bright locks of skilled poets with fillets and rose blossoms. The chorus now hath set up this tripod as a witness of their Bacchic contest. Antigenes was the poet who trained those men to sing his verses,² and Ariston of Argos, clearly pouring dulcet breath into the Doric flute, nursed well the sweet voice of the singers. The leader of their honey-voiced circle was Hippoönus, son of Struthon, riding in the chariot of the Graces, who established for him among men a name renowned, and the fame of glorious victory, for the sake of the violet-crowned Muses.

29.—NICAENETUS

(*An iambic trimeter following a hexameter*)

WINE is a swift horse to the poet who would charm, but, drinking water, thou shalt give birth to naught that is clever. This Cratinus said,³ Dionysus, and breathed the perfume not of one bottle but of all the cask; therefore was he great, loaded with crowns, and his forehead, like thine, was yellow with the ivy.

¹ This account of the metre of the second verse is wrong, the metre being $\text{˘-˘-˘-˘ | -˘-˘-˘-˘-˘-˘}$, i.e. the second half is a dactylic logaoedic.

² The epigram is most probably the work of the poet Antigenes himself. ³ *cp. Hor. Ep. i. 19, 1.*

GREEK ANTHOLOGY

30.—ΣΙΜΩΝΙΔΟΤ

Ἐξάμετρος καὶ οὗτος τροχαϊκὸς τετράμετρος κατὰ
μετάθεσιν τῆς λέξεως

Μοῦσά μοι Ἀλκμήνης καλλισφύρου οὐδὲν ἔειδε.
Τίον Ἀλκμήνης ἔειδε Μοῦσά μοι καλλισφύρου.

31.—ΤΙΜΟΚΡΕΟΝΤΟΣ ΡΟΔΙΟΤ

Ομοίως

Κηΐα με προσῆλθε φλυαρία οὐκ ἐθέλοντα.
Οὐκ ἐθέλοντά με προσῆλθε Κηΐα φλυαρία.

PIGRAMS IN VARIOUS METRES

30.—SIMONIDES

(*Hexameter, becoming a trochaic tetrameter by shifting the words*)

SING me, Muse, the son of fair-ankled Alcmene.

31.—TIMOCREON OF RHODES

(*Similar*)

This nonsense from Ceos¹ has reached me against my wish.²

¹ Simonides' island.

² Timocreon evidently alludes to No. 30, which must have reflected on a poem of his own.



BOOK XIV

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

Not only Nos. 116-146, but the rest of the arithmetical problems in this book may be put down to Metrodorus, if we may judge by the style. This Metrodorus was probably a grammarian of the time of Constantine the Great.

The problems, which are all of the same nature, can be easily solved by algebra. The Scholiast gives somewhat cumbrous arithmetical solutions.

ΙΔ

ΠΡΟΒΛΗΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ, ΛΙΝΙΓΜΑΤΑ, ΧΡΗΣΜΟΙ

1.—ΣΩΚΡΑΤΟΤΣ

Πολυκράτης

Ολβιε Πυθαγόρη, Μουσέων Ἐλικώνιον ἔρνος,
ἐπέ μοι είρομένῳ, ὅπόσοι σοφίης κατ' ἀγῶνα
σοῖσι δόμοισιν ἔασιν, ἀεθλεύοντες ἄριστα.

Πυθαγόρας

Τοιγάρ ἐγὼν εἴποιμι, Πολύκρατες· ἡμίσεες μὲν
ἀμφὶ καλὰ σπεύδουσι μαθήματα· τέτρατοι αὖτε
ἀθανάτου φύσεως πεπονήσαται· ἐβδομάτοις δὲ
σιγῇ πᾶσα μέμηλε, καὶ ἄφθιτοι ἔνδοθι μύθοι·
τρεῖς δὲ γυναικες ἔασι, Θεανὼ δ' ἔξοχος ἄλλων.
τόσσους Πιερίδων ὑποφήτορας αὐτὸς ἀγινὼ.

5

2 —Εἰς ἄγαλμα Παλλάδος

Παλλὰς ἐγὼ χρυσῆ σφυρήλατος· αὐτὰρ ὁ χρυσὸς
αιζῆων πέλεται δῶρον ἀοιδοπόλων.
ἡμισυ μὲν χρυσοῖο Χαρίσιος, δύγδοάτην δὲ
Θέσπις, καὶ δεκάτην μοῖραν ἔδωκε Σόλων,
αὐτὰρ ἐεικοστὴν Θεμίσων· τὰ δὲ λοιπὰ τάλαντα
ἐννέα, καὶ τέχνη δῶρον Ἀριστοδίκου.

5

BOOK XIV

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

1.—SOCRATES PROBLEM

Polycrates Speaks

BLESSED Pythagoras, Heliconian scion of the Muses, answer my question : How many in thy house are engaged in the contest for wisdom performing excellently?

Pythagoras Answers

I will tell thee then, Polycrates. Half of them are occupied with belles lettres ; a quarter apply themselves to studying immortal nature ; a seventh are all intent on silence and the eternal discourse of their hearts. There are also three women, and above the rest is Theano. That is the number of interpreters of the Muses I gather round me.

Solution : $28 (14 + 7 + 4 + 3)$.

2.—PROBLEM

On a Statue of Pallas

I, PALLAS, am of beaten gold, but the gold is the gift of lusty poets. Charisius gave half the gold, Thespis one-eighth, Solon one-tenth, and Themison one-twentieth, but the remaining nine talents and the workmanship are the gift of Aristodicus.

Solution : $40 (20 + 5 + 4 + 2 + 9)$.

GREEK ANTHOLOGY

3

‘Α Κύπρις τὸν “Ερωτα κατηφιόωντα προσηύδα·
“Τίπτε τοι, ὁ τέκος, ἄλγος ἐπέχραεν;” δις δ’
ἀπάμειπτο·

“Πιερίδες μοι μῆλα διήρπασαν ἄλλυδις ἄλλη,
αἰνύμεναι κόλποιο, τὰ δὴ φέρον ἐξ Ἐλικῶνος.
Κλειὼ μὲν μῆλων πέμπτον λάβε· δωδέκατον δὲ
Εὐτέρπη· ἀτὰρ ὄγδοάτην λάχε δῖα Θάλεια·
Μελπομένη δὲ εἰκοστὸν ἀπαίνυτο· Τερψιχόρη δὲ
τέτρατον· ἑβδομάτην δὲ Ἐρατώ μετεκίαθε μοίρην.
ἡ δὲ τριηκόντων με Πολύμνια νόσφισε μῆλων,
Οὐρανίη δὲ ἑκατόν τε καὶ εἴκοσι· Καλλιόπη δὲ
βριθομένη μῆλοισι τριηκοσίοισι βέβηκε.
σοὶ δὲ ἄρα κουφοτέρησιν ἔγῳ σὺν χερσὶν ἰκάνω,
πεντήκοντα φέρων τάδε λείψανα μῆλα θεάων.” 10

4.—Εἰς τὴν Αὔγείου κόπρον

Αὔγείην ἐρέεινε μέγα σθένος Ἀλκείδαο,
πληθὺν βουκολίων διζήμενος· δις δὲ ἀπάμειπτο·
“Αμφὶ μὲν Ἀλφειοῖο ρόάς, φίλος, ἥμισυ τῶνδε·
μοίρη δὲ ὄγδοάτη ὅχθον Κρόνου ἀμφινέμονται·
δωδεκάτη δὲ ἀπάνευθε Ταραξίπποιο παρ’ ἵρον· 5
ἀμφὶ δὲ ἄρ’ Ἡλιδα δῖαν ἐεικοστὴ νεμέθονται·
αὐτὰρ ἐν Ἀρκαδίῃ <γε> τριηκοστὴν προλέλοιπα·
λοιπὰς δὲ αὖ λεύσσεις ἀγέλας τόδε πεντήκοντα.”

PROBLEMS, RIDDLES, ORACLES

3.—PROBLEM

CYPRIS thus addressed Love, who was looking downcast : " How, my child, hath sorrow fallen on thee ? " And he answered : " The Muses stole and divided among themselves, in different proportions, the apples I was bringing from Helicon, snatching them from my bosom. Clio got the fifth part, and Euterpe the twelfth, but divine Thalia the eighth. Melpomene carried off the twentieth part, and Terpsichore the fourth, and Erato the seventh ; Polyhymnia robbed me of thirty apples, and Urania of a hundred and twenty, and Calliope went off with a load of three hundred apples. So I come to thee with lighter hands, bringing these fifty apples that the goddesses left me.

Solution : $3360 (672 + 280 + 420 + 168 + 840 + 480 + 30 + 120 + 300 + 50)$.

4.—PROBLEM

On the Dung of Augeas

HERACLES the mighty was questioning Augeas, seeking to learn the number of his herds, and Augeas replied : " About the streams of Alpheius, my friend, are the half of them ; the eighth part pasture around the hill of Cronos, the twelfth part far away by the precinct of Taraxippus ; the twentieth part feed in holy Elis, and I left the thirtieth part in Arcadia ; but here you see the remaining fifty herds."

Solution : $240 (120 + 30 + 20 + 12 + 8 + 50)$.

GREEK ANTHOLOGY

5

Εἰμὶ πατρὸς λευκοῦνο μέλαν τέκος, ἄπτερος ὤρνις,
ἄχρι καὶ οὐρανίων ἵπτάμενος νεφέων·
κούραις δ' ἀντομένησιν ἀπενθέα δάκρυα τίκτω·
εὐθὺν δὲ γεννηθεὶς λύομαι εἰς ἀέρα.

6

‘Ωρονόμων ὅχ' ἄριστε, πόσον παρελήλυθεν ἡοῦς;
ὅσσον ἀποιχομένοιο δύο τρίτα, δὶς τόσα λείπει.

7

Χάλκεός εἰμι λέων· κρουνοὶ δέ μοι ὅμματα δοιά,
καὶ στόμα, καὶ δὲ θέναρ δεξιτεροῦ ποδός.
πλήθει δὲ κρητῆρα δύ' ἥμασι δεξιὸν ὅμμα,
καὶ λαιὸν τρισσοῖς, καὶ πισύροισι θέναρ·
ἄρκιον ἔξ ὥραις πλῆσαι στόμα· σὺν δ' ἄμα πάντα, 5
καὶ στόμα καὶ γλῆναι καὶ θέναρ, εἰπὲ πόσον.

8

“Εξ, ἐν, πέντε, δύο, τρία, τέσσαρα κῦβος ἐλαύνει.

9

“Ανδρ' ἐμὸν ἕκταν' ἐκυρός, ἐκυρὸν δ' ἕκτανεν ἀνήρ,
καὶ δαήρ ἐκυρόν, καὶ ἐκυρὸς γενέτην.

¹ i.e. of the eyes. The word also means girls.

PROBLEMS, RIDDLES, ORACLES

5.—RIDDLE

I AM the black child of a white father; a wingless bird, flying even to the clouds of heaven. I give birth to tears of mourning in pupils¹ that meet me, and at once on my birth I am dissolved into air.

Answer: Smoke.

6.—PROBLEM

“BEST of clocks, how much of the day is past?”
There remain twice two-thirds of what is gone.

Solution: $5\frac{1}{7}$ hours are past and $6\frac{6}{7}$ remain.

7.—PROBLEM

I AM a brazen lion; my spouts are my two eyes, my mouth, and the flat of my right foot. My right eye fills a jar in two days, my left eye in three, and my foot in four. My mouth is capable of filling it in six hours; tell me how long all four together will take to fill it.

Solution: The scholia propose several, two of which, by not counting fractions, reach the result of four hours; but the strict sum is $3\frac{3}{7}$ hours.

8.—THE OPPOSITE PAIRS OF NUMBERS ON A DIE

The numbers on a die run so: six one, five two, three four.

9.—RIDDLE

My father-in-law killed my husband and my husband killed my father-in-law; my brother-in-law killed my father-in-law, and my father-in-law my father.

Answer: Andromache. Achilles, father of her second husband, Pyrrhus, killed Hector, Pyrrhus killed Priam, Paris killed Achilles, and Achilles killed her father Eetion.

GREEK ANTHOLOGY

10

Λέβητας ἔγνων μὴ σιωπᾶν εἰδότας,
 πλὴν ἄρτια τὸν χαλκὸν ἥχεῦν προτρέπειν,
 ἀντικτυπούντος τοῦ πρώτου τῷ δευτέρῳ,
 καὶ μεταδιδόντος τῷ τετάρτῳ τοῦ τρίτου.
 ἐὰν δὲ τὸ κινοῦν ἡρεμῇ καὶ μὴ πνέῃ,
 ἄφωνος ὁ λέβητς· τῇ φύσει γὰρ οὐ λάλος.
 τῶν σῶν δὲ λεβήτων ἡ φύσις μὲν εὔστομος·
 σῇ¹ δ' ἐντυχοῦσα γίνεται εὔστομωτέρα,
 σιγῶσ' ὅταν δεῖ, καὶ λαλοῦσ' ὅταν δέοι.

5

11

Τοὺς χιλίους στατῆρας, οὓς ἐκτησάμην,
 λαβεῖν κελεύω τοὺς ἐμοὺς παιᾶς δύο·
 πλὴν γυνησίου τὸ πέμπτον ηὔξησθω δέκα
 μέτρου τετάρτου τῶν λαχόντων τῷ νόθῳ.

12

"Εξ μνῶν ἐξ φιάλας Κροῖσος βασιλεὺς ἀνέθηκεν
 δραχμῇ τὴν ἑτέρην μείζονα τῆς ἑτέρης.

13

"Αμφω μὲν ἡμεῖς εἴκοσι μνᾶς ἔλκομεν,
 Ζῆθός τε χώξύναιμος· ἦν δέ μου λάβης

¹ I write σῇ: σοὶ MS.

¹ These badly written Byzantine verses refer to the caldrons hung up in a row at Dodona, which knocked against

PROBLEMS, RIDDLES, ORACLES

10

I KNOW of caldrons that cannot be silent, but incite the brass to sound articulately, the first responding to the second, and the third transferring the sound to the fourth. But if the motive force is still and does not blow, the caldron is voiceless, for it is not gifted with speech by nature. But the nature of your caldrons is well spoken, and meeting with your own nature it becomes more so, keeping silence when meet and speaking when meet.¹

11.—PROBLEM

I DESIRE my two sons to receive the thousand staters of which I am possessed, but let the fifth part of the legitimate one's share exceed by ten the fourth part of what falls to the illegitimate one.

Solution: $577\frac{7}{9}$ and $422\frac{2}{9}$.

12.—PROBLEM

CROESUS the king dedicated six bowls weighing six minae,² each one drachm heavier than the other.

Solution: The weight of the first is $97\frac{1}{2}$ drachm, and so on.

13.—PROBLEM

WE both of us together weigh twenty minae, I, Zethus, and my brother; and if you take the third each other when agitated by the wind, and from the sound of which oracles were devised. By "your caldrons" in 1. 8 the writer means simply the organs of speech.

² One mina = 100 drachms.

GREEK ANTHOLOGY

τρίτον, τὸ τέτρατόν τε τοῦδ' Ἀμφίονος,
ἔξ πάντ' ἀνευρών, μητρὸς εύρήσεις σταθμόν.

14

Εἰς ἄνεμος δύο νῆες ἐρέττουσιν δέκα ναῦται·
εἰς δὲ κυβερνήτης ἀμφοτέρας ἐλάει.

15

“Εξ πόδες ἐν χώραισι τόσαις μετροῦσιν Ἰαμβὸν,
σπουδεῖος, χόριος, καὶ δάκτυλος ἡδὲ ἀνάπαιστος,
πυρρίχιος καὶ Ἰαμβὸς· ἔχει δέ τε οἰκον ἔκαστος.
πυρριχίου τέλος ἔσθ· δις μακρὰν οἴδεν ἐν ἀρχῇ,
πρώτη καὶ τριτάτη, πέμπτη δέ τε τούσδε κατίσχει. 5
οἱ δὲ ἄλλοι κατὰ πᾶσαν δύμως βαίνουσιν ἀταρπόν·
μοῦνον Ἰαμβὸν ἄνακτα φέρει τόπος, ὃν κ' ἐθελήσῃ.

16

Νῆσος ὅλη, μύκημα Βοός, φωνή τε δανειστοῦ.

17

Θήρη μὲν πολέμου μελέτη· θήρη δὲ διδάσκει
κρυπτὸν ἐλεῖν, ἐπιόντα μένειν, φεύγοντα διώκειν.

34

PROBLEMS, RIDDLES, ORACLES

part of me and the fourth part of Amphion here, you will find it makes six, and you will have found the weight of our mother.

Solution: Zethus weighed twelve minae, Amphion eight.

14.—RIDDLE

ONE wind, two ships, ten sailors rowing, and one steersman directs both.

Answer: The double flute. The sailors are the fingers.

15.—THE LAWS OF THE IAMBIC SENARIUS

Six feet in so many positions make the metre of an iambus, the spondee, the tribrachys (˘ ˘ ˘), the dactyl, the anapaest, the pyrrhic (˘ ˘), and the iambus; and each has its proper habitation. The pyrrhic's is the end; those feet whose first syllable is long are admitted to the first, third, and fifth place. The others walk in every road alike; the king, the iambus, alone is admitted to any place he wishes.

16.—CHARADE

My whole is an island; my first the lowing of a cow, and my second what a creditor says.

Answer: Rhodes (*dos* = give).

17.—IN PRAISE OF HUNTING

THE chase trains us for war and the chase teaches us to capture the hidden, to await the aggressor and to pursue the flying.

GREEK ANTHOLOGY

18

"Εκτορα τὸν Πριάμου Διομήδης ἔκτανεν ἀνὴρ
Αἴας πρὸ Τρώων ἔγχεῃ μαρνάμενον.

19

Εἶδον ἐγώ ποτε θῆρα δὶ' ὕλης τμητοσιδήρου
ὑπτιον ὁρθὰ τρέχοντα, ποσὶν δ' οὐχ ἥπτετο γαίης.

20

Ἐλ πυρὸς αἰθομένου μέσσην ἑκατοντάδα θείης,
παρθένου εύρήσεις νιέα καὶ φονέα.

21

'Εσ μέσον Ἡφαίστοιο βαλὼν ἑκατοντάδα μούνην,
παρθένου εύρήσεις νιέα καὶ φονέα.

22

Μὴ λέγε, καὶ λέξεις ἐμὸν οὖνομα. δεῦ δέ σε λέξαι;
ῳδε πάλιν, μέγα θαῦμα, λέγων ἐμὸν οὖνομα λέξεις.

23

Νηρέος δυτα με παιδα φέρει γαιήιος νιός,
τὸν Στυγὸς ἴμερτοῖς νύμασι δυόμενον.

PROBLEMS, RIDDLES, ORACLES

18.—PUZZLE

THE husband of Diomede¹ slew Hector, son of Priam, fighting with his spear for the land of the Trojans.

Or—

A man Diomedes called Ajax, slew Hector, son of Priam, fighting with his spear for the Trojans.

19.—ENIGMA

I once saw a beast running straight on its back through a wood cut by the steel, and its feet touched not the earth.

Answer: A louse.

20.—ENIGMA

If you put one hundred in the middle of a burning fire, you will find the son and slayer of a virgin.

Answer: Pyrrhus, son of Deidamia, and slayer of Polyxena. If ρ , the sign for 100, is inserted into the middle of the word $\pi\upsilon\rho\sigma$ (fire), it becomes $\pi\upsilon\rho\rho\sigma$.

21.—THE SAME ENIGMA

22.—ENIGMA

SPEAK not and thou shalt speak my name. But must thou speak? Thus again, a great marvel, in speaking thou shalt speak my name.

Answer: Silence.

23.—ENIGMA

A SON of earth bears me, the child of Nereus, bathed in the pleasant waters of Styx.

Answer: A fish in its juice (called Styx because the fish is dead) contained in an earthen vessel.

¹ A concubine of Achilles.

GREEK ANTHOLOGY

24

... μεον Διόνυσον ὄρᾶς ἐμέ· τίκτε με νηδὺς
διχθαδίη, μυήμης δὲ πατὴρ ἐμὸς ἡγεμονεύει.
θηροφόρου δέ με πρῶτον ἐγείνατο νηλεόθυμον.
αὐτοκασιγνήτης δὲ προκὸς φίλον υἱὰ κατακτάς,
οὐκέτι θῆρα φέρω, ἀλλ' οὐρανὸν ἥδε θάλασσαν,
καὶ χθόνα, καὶ μακάρων ἱερὸν χορὸν ἄφθιτον αἰεί.

25

Οφθαλμοὺς Σκύλλης ποθέω, τοὺς ἔσβεσεν αὐτὸς
ἡέλιος, μήνη τε· πατὴρ δέ με δείδιε κούρην.
λοῦμαι δ' ἀενάοισι δύώ ποταμοῖσι θανοῦσα,
οὓς κορυφὴ προΐησιν ἐπ' ὁφρυόεντι κολωνῷ.

26

Ξανθὴ μέν τις ἐγὼν ἥμην πάρος, ἀλλὰ κοπεῖσα
γίνομαι ἀργεννῆς λευκοτέρη χιόνος.
χαίρω δὲ γλυκερῷ τε καὶ ἰχθυόεντι λοετρῷ,
πρώτη δαιτυμόνων ἐς χορὸν ἐρχομένη.

38

PROBLEMS, RIDDLES, ORACLES

24.—ENIGMA

THOU seest me . . . Dionysus. A double womb bore me, and my father presides over memory. He first generated me, a merciless creature carrying a beast, and having slain the dear son of my sister, the fawn, I no longer carry a beast, but the sky, and sea, and earth, and the holy company of the gods ever imperishable.

Answer: Obscure, but there is in the last lines evidently a reference to a "panther," which, on losing its last syllable (*ther* = beast), becomes *pan* (the universe).

25.—ENIGMA

I MISS the eyes of Scylla, which the Sun himself and the Moon extinguished. My father feared me when I was a girl, and now dead I am washed by two perennial rivers which my head sends forth on the rugged hill.

Answer: Niobe. By the eyes she means her twelve children slain by Apollo (the Sun) and Artemis (the Moon). They are called the eyes of Scylla because Scylla was supposed to have six heads.

26.—ENIGMA

I WAS once yellow, but when cut I become whiter than white snow. I rejoice in a sweet and fishy bath, coming first to the company of the banqueters.

Answer: A linen towel. Line 4 alludes to the practice of washing and wiping the hands at table before beginning to eat.

GREEK ANTHOLOGY

27

Παρθένον ἐν πελάγει ζητῶν τὴν πρόσθε λέοντα,
τηθὴν εύρήσεις παιδοφόνου Ἐκάβης.

28

Ἐξ ἀλὸς ἵχθυόν γένος ἔλλαχον· εἰς δέ μ' ἄεθλος
εἰς Διονυσιακοὺς οἴδεν ἀγῶνας ἄγειν·
καὶ δέμας ἐν σταδίοισιν ἀλειψάμενος λίπ' ἐλαίφ,
νιέα μὲν Δηοῦς ὥλεστα χερσὶν ἐμαῖς·
δεύτερον αὐτε Γίγαντας ἀολλέας ἄλλοθεν ἄλλους 5
ἐκπέμπω πολλαῖς χείρεσιν ἐλκομένους.

29

Μούνῳ μοι φίλον ἔστι γυναιξί περ ἐν φιλότητι
μίγνυσθαι, αὐτῶν λισσομένων ποσίων.

30

Κριὸν ἔχω γενετῆρα, τέκεν δέ με τῷδε χελώνῃ·
τικτομένη δ' ἄμφω πέφνον ἐμοὺς γονέας.

40

PROBLEMS, RIDDLES, ORACLES

27.—ENIGMA

SEEKING in the sea the maiden who was once a lion, thou shalt find the mother-in-law of Hecuba, the murderer of her children.

Answer: Thetis, who was transformed into a lion in her attempt to escape from Peleus. Hecuba was a name given to Medea, whom, according to late tradition, Achilles is said to have married in the islands of the blessed.

28.—ENIGMA

FROM the sea I have a fishy parentage, and one contest can bring me to the games of Dionysus. In the stadion, after anointing my body with oil, I slew by my hands the son of Demeter. In the second place, I send out from both sides of me a mass of giants, pulled by many hands.

The answer has not been guessed.

29.—ENIGMA

I ALONE delight in intercourse with women at their husbands' own request.

Answer: A clyster; cp. No. 55.

30.—ENIGMA

My father is a ram, and a tortoise bore me to him, and at my birth I slew both my parents.

Answer not guessed.

GREEK ANTHOLOGY

31

Οίνου τὴν ἑτέρην γράφε μητέρα, καὶ θὲς ἐπ' ἄρθρῳ
ἄρθρον· τοῦ πάτρη πατρὸς ἀκοιτις ὥρᾶς.

32

Κταυθεὶς τὸν κτείναντα κατέκτανον· ἀλλ' ὁ μὲν
οὐδὲν ὡς
ἥλυθεν εἰς Ἀΐδην· αὐτὰρ ἔγωγ' ἔθανον.

33

Τόν με κατακτείναντα κατέκτανον, οὐ δέ μοι ἥδος.
Θῆκε γὰρ ἀθάνατον τὸν κτάμενον θάνατος.

34

Νῆσός τις πόλις ἐστὶ φυτώνυμον αἷμα λαχοῦσα,
ἰσθμὸν ὁμοῦ καὶ πορθμὸν ἐπ' ἡπείροιο φέρουσα.
ἔνθ' ἀπ' ἐμῆς ἐσθ' αἷμα ὁμοῦ καὶ Κέκροπος αἷμα.
ἔνθ' "Ηφαιστος ἔχει χαίρων γλαυκῶπιν Ἀθήνην·
κεῖθι θυηπολίην πέμπειν κελόμην Ἡρακλεῖ." 5

¹ Quoted by Achilles Tatius, ii. 14 (he omits line 3), who thus explains it: φυτώνυμον γὰρ δὲ θεὸς εἶπεν αὐτὴν, ἐπεὶ Φοινίκων ἡ νῆσος· δὲ φοινιξ φυτόν. ἐρίζει δὲ περὶ ταύτης γῆς καὶ θάλασσα· ἔλκει <μὲν ἡ θάλασσα, ἔλκει> δὲ ἡ γῆ, ἡ δὲ εἰς ἀμφότερα αὐτὴν ἥρμοσε. καὶ γὰρ ἐν θαλάσσῃ κάθηται καὶ οὐκ ἀφῆκε τὴν γῆν· συνδεῖ γὰρ αὐτὴν πρὸς τὴν ἡπειρον στενὸς αὐχήν, καὶ ἐστιν ὥσπερ τῆς νῆσου τράχηλος. οὐκ ἐρίζωται δὲ κατὰ τῆς θαλάσσης, ἀλλὰ τὸ ὑδωρ ὑπορρεῖ κάτωθεν. ὑπόκειται δὲ πορθμὸς κάτωθεν ἵσθμῳ· καὶ γίνεται τὸ θέαμα καινόν, πόλις ἐν θαλάσσῃ,

PROBLEMS, RIDDLES, ORACLES

31.—ENIGMA

WRITE the second mother of wine and add an article to the article: you see him whose fatherland was her father's wife.

Answer: Homer. $\mu\eta\rho\sigma$ = the thigh (of Zeus), from which Dionysus was born a second time. Smyrna, Homer's city, is identified with Myrrha (both the forms mean "myrrh"), who committed incest with her father Cinyras.

32.—ENIGMA

SLAIN, I slew the slayer, but even so he went not to Hades; but I died.

Answer (to this and the following): Nessus the centaur, with whose blood the robe that slew Heracles was poisoned.

33.—ENIGMA

I SLEW him who slew me, but it was no pleasure to me, for death made the slain man immortal.

34.—ORACLE ON TYRE GIVEN TO THE BYZANTINES¹

THERE is a certain city which is an island having blood named from a plant, holding both an isthmus and a strait over against the continent. There is blood from my land and blood of Cecrops together with it. There Hephaestus enjoys the possession of grey-eyed Athena. Thither I bid you send a sacrifice to Heracles.

καὶ νῆσος ἐν γῇ. Ἀθηνᾶν δὲ "Ηφαιστος ἔχει εἰς τὴν ἑλαίαν
δημίξατο καὶ τὸ πῦρ, ἀ παρ' ἡμῖν ἀλλήλοις συνοικεῖ. τὸ δὲ χωρίον
ἱερὸν ἐν περιβόλῳ ἑλαίαν μὲν ἀναθάλλει φαιδροῖς τοῖς κλάδοις,
πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτύχρους
πολλὴν τὴν φλόγαν ἢ δὲ τοῦ πυρὸς αἰθάλη τὸ φυτὸν γεωργεῖ. αὕτη
πυρὸς φιλία καὶ φυτοῦ οὔτως οὐ φεύγει τὸν "Ηφαιστον' Αθηνη.

GREEK ANTHOLOGY

35

Ανθρώπου μέλος εἰμί· δὲ καὶ τέμνει με σίδηρος·
γράμματος αἴρομένου δύεται ηὔλιος.

36

Πικρή μοι ζωή, θάνατος γλυκύς, ὕδατα δ' ἄμφω·
θυήσκω ἀναιμάκτοις ἔγχεσι υστερόμενος·
ἢν δέ τις ἐν ζώοντι νέκυν τύμβῳ με καλύψῃ,
αἷματι συγγενέων πρῶτον ἀποβρέχομαι.

37

Παλλάδος εἰμὶ φίλη, τίκτω δ' ἀπερείσια τέκνα,
ἄ κατὰ πετράων ἀνδρες βάλον· δλλυμένων δέ,
Πηλείδη φάος ἔσκε, βροτῶν ἄκος, ἔρκος ἀγώνων.

38

Κτεῖνα κάσιν, κτάνε δ' αὖ με κάσις, θάνομεν δ'
ὑπὸ πατρός·
μητέρα δ' ἀμφότεροι τεθναότες κτάνομεν.

39

Νῆσόν τις καλέων μ' οὐ ψεύσεται· ὡς ἐτεὸν γὰρ
πολλοὺς ἐς κελάδους οὕνομ' ἔθηκεν ἐμόν.

PROBLEMS, RIDDLES, ORACLES

35.—ENIGMA

I AM a member of a man ; wherefore iron cuts me.
If you take away one letter the sun sets.

Answer : ὄνυξ, "nail." Take away the o and it becomes νύξ, "night."

36.—ENIGMA

BITTER is my life, my death is sweet, and both are water. I die pierced by bloodless spears; but if anyone will cover me when dead in a living tomb, I am first moistened by the blood of my relations.

Answer : A fish. The last line alludes to a pickle made with blood.

37.—ENIGMA

I AM the friend of Pallas and give birth to countless children, which men throw under stones ; and when they perish there is light for Pelides, medicine for men, protection in contests.

Answer : The olive-tree. By Pelides is meant the lamp, because made of clay (*pelos*).

38.—ENIGMA

I SLEW my brother, my brother again slew me ; our death is caused by our father, and after our death we both kill our mother.

Answer : Eteocles and Polynices, the sons of Oedipus.

39.—ENIGMA

If one call me an island, he shall tell no falsehood for of a truth he gave my name to many noises.

Answer not guessed.

GREEK ANTHOLOGY

40

Εἰσὶ κασίγνηται δύ' ἀδελφεαί· ἡ μία τίκτει
τὴν ἑτέρην, αὐτὴ δὲ τεκοῦσ' ἀπὸ τῆσδε τεκνοῦται·
ῶστε κασιγνήτας οὖσας ἄμα καὶ συνομαίμους,
αὐτοκασιγνήτας κοινῇ καὶ μητέρας εἶναι.

41

Μητέρ' ἐμὴν τίκτω καὶ τίκτομαι· εἰμὶ δὲ ταύτης
ἄλλοτε μὲν μείζων, ἄλλοτε μειοτέρη.

42

Παρθένος εἰμὶ γυνή, καὶ παρθένου εἰμὶ γυναικός,
καὶ κατ' ἔτος τίκτω παρθένος οὖσα γυνή.

43

Εἰμὶ πόλου μίμημα· δύώ δέ με θῆρες ἄγουσι,
πρόσθε μὲν Ἡριγόνης, Πασιφάης δ' ὅπιθεν·
Ἡρακλέους τηρεῖ με συνευνέτις, ἡ δέ με Φοίβου
τείρει νύμφα φίλη πολλάκι δαιομένη.

44

Νυκτὶ μιῇ καὶ Τρωσὶν ἐπῆλυθα, καὶ τὰ Πελασγῶν
φῦλα διατμήξας εἶλον ἄνευ δόρατος.

46

PROBLEMS, RIDDLES, ORACLES

40.—ENIGMA

THERE are two sisters german ; one gives birth to the other, and herself having brought forth is born from the other, so that being sisters and of one blood they are actually sisters and mothers in common.

Answer to this and the following : Day and Night.

41.—ENIGMA

I BRING forth my mother and am born from her, and I am sometimes larger, sometimes smaller than she is.

42.—ENIGMA

I AM a virgin woman and a virgin woman's child, and being a virgin woman I bring forth every year.

Answer : A palm or date. The fruit-bearing palm is called a virgin because it has only female flowers.

43.—ENIGMA

I AM an imitation of the pole, and two beasts draw me, Erigone's in front and Pasiphae's behind. The wife of Heracles keeps me, and the dear bride of Phoebus, burning, often hurts me.

Answer : Est serotum. Bestia Erigones est canis (mentula), bestia Pasiphaes taurus (podex), Herculis conjux est Hebe (pubes), Phoebi vero Daphne (laurea qua utebantur ad pilos urendos).

44.—ENIGMA

IN one night I both attacked the Trojans, and cutting through the tribes of the Greeks conquered them

GREEK ANTHOLOGY

οὐ μὲν ὁ Τυδείδης, οὐδὲ ὁ πτολίπορθος Ὁδυσσεὺς
τὸν θρασὺν ἐκ νηῶν ἔσθενον ἔξελάσαι·
ἀλλὰ μένος καὶ θάρσος ἐνὶ στήθεσσιν ἀέξων
Ἄργειων στρατιὴν ὥλεσα καὶ Φρυγίων.

5

45

Εἰμὶ μέλας, λευκός, ξανθός, ξηρός τε καὶ ὑγρός·
εὗτε δὲ δουρατέων πεδίων ὑπερ ἐνταυύσης με,
Ἄρεϊ καὶ παλάμῃ φθέγγομαι οὐ λαλέων.

46

Γράμματος ἀρνυμένου πληγὴν ποδὸς οὕνομα τεύχει
ἡμέτερον· πταίειν δὲ βροτῶν πόδας οὔποτ' ἔάσει.

47

Εἶνεκα φωτὸς ἐγὼ φῶς ὥλεσα· φῶς δὲ παραστὰς
φῶς μοι ὅπασσε φίλον ποσσὶ χαριζόμενος.

48

Αἱ Χάριτες μῆλων καλάθους φέρον, ἐν δὲ ἕκάστῃ
ἴσον ἔην πλῆθος. Μοῦσαι σφίσιν ἀντεβόλησαν
48

PROBLEMS, RIDDLES, ORACLES

without a spear. Neither Diomede, nor Odysseus the sacker of cities, was strong enough to drive away me, the venturesome, from the ships, but by increasing in their breasts spirit and courage, I destroyed the armies of the Argives and of the Phrygians.

Answer: The dream sent by Zeus to Agamemnon (*Il. ii. ad in.*).

45.—ENIGMA

I AM black, white, yellow, dry, and wet; and when you spread me on the plains of wood, by Ares and the hand I utter, speaking not.

Answer: The wax spread on writing tablets. By Ares is meant the steel stylus.

46.—ENIGMA

MY name, if you add a letter to it, produces a blow of the foot, but, if not, it will never allow man's feet to stumble.

Answer: Sandal—scandal.

47.—ENIGMA

BECAUSE of the light I lost my light, but a man standing by me gave me a clear light, doing a kindness to his feet.

Answer: A lantern.

48.—PROBLEM

THE Graces were carrying baskets of apples, and in each was the same number. The nine Muses met

GREEK ANTHOLOGY

ἐννέα, καὶ μήλων σφέας ἥτεον· αἱ δὲ ἄρ' ἔδωκαν
Ισον ἑκάστη πλῆθος, ἔχον δὲ ἵσα ἐννέα καὶ τρεῖς.
εἰπὲ πόσον μὲν δῶκαν, ὅπως δὲ ἵσα πᾶσαι ἔχεσκον. 5

49

Τεῦξόν μοι στέφανον, χρυσὸν χαλκόν τε κεράσσας,
κασσίτερόν θ' ἄμα τοῖσι, πολύκμητόν τε σίδηροι,
μνῶν ἔξηκοντα· χρυσὸς δὲ ἔχέτω μετὰ χαλκοῦ
δοιὰ μέρη τρισσῶν· χρυσὸς δὲ ἄμα κασσίτερός τε
τρισσὰ μέρη τετόρων· χρυσὸς δὲ αὐτὸν ἡδὲ σίδηρος
τόσσα μέρη τῶν πέντε. πόσον δὲ ἄρα δεῖ σε
κεράσσαι

λέξον τοῦ χρυσοῦ, χαλκοῦ πόσον, ἀλλ' ἔτι λέξον
κασσιτέροιο πόσον, λοιποῦ πόσον εἰπὲ σιδήρου,
ῶστε σε τὸν στέφανον τεῦξαι μνῶν ἔξηκοντα.

50

Τὸ τρίτον, ἀργυροποιέ, προσέμβαλε καὶ τὸ τέταρτον
τῆς φιάλης εἰς ἓν, καὶ τὸ δυωδέκατον,
εἰς δὲ κάμινον ἔλαυνε βαλών, καὶ πάντα κυκήσας
ἔξελέ μοι βῶλον· μνᾶν δέ μοι ἐλκυσάτω.

51

- α. Ἔχω τὸν ἔξης, καὶ τὸ τοῦ τρίτου τρίτον.
- β. Κάγῳ τὸν ἔξης, καὶ τὸ τοῦ πρώτου τρίτον.
- γ. Κάγῳ δέκα μνᾶς, καὶ τὸ τοῦ μέσου τρίτον.

50

PROBLEMS, RIDDLES, ORACLES

them and asked them for apples, and they gave the same number to each Muse, and the nine and three had each of them the same number. Tell me how many they gave and how they all had the same number.

Solution: The three Graces had three baskets with four apples in each, *i.e.* twelve in all, and they each gave three to the Muses. Any multiple of twelve does equally well.

49.—PROBLEM

MAKE me a crown weighing sixty minae, mixing gold and brass, and with them tin and much-wrought iron. Let the gold and bronze together form two-thirds, the gold and tin together three-fourths, and the gold and iron three-fifths. Tell me how much gold you must put in, how much brass, how much tin, and how much iron, so as to make the whole crown weigh sixty minae.

Solution: Gold $30\frac{1}{2}$, brass $9\frac{1}{2}$, tin $14\frac{1}{2}$, iron $5\frac{1}{2}$.

50.—PROBLEM

THROW me in, silversmith, besides the bowl itself, the third of its weight, and the fourth, and the twelfth; and casting them into the furnace stir them, and mixing them all up take out, please, the mass, and let it weigh one mina.

Solution: The bowl weighs $\frac{3}{5}$ of a mina, or 60 drachmae.

51.—PROBLEM

A. I HAVE what the second has and the third of what the third has. *B.* I have what the third has and the third of what the first has. *C.* And I have ten minae and the third of what the second has.

Solution: *A* has 45 minae, *B* has $37\frac{1}{2}$, and *C* has $22\frac{1}{2}$.

134:9

51

GREEK ANTHOLOGY

52.—Ἐις οἴνον

‘Ην ὅτε σὺν Λαπίθησι καὶ ἀλκίμῳ Ἡρακλῆ
 Κενταύρους διφυεῖς ὥλεσα μαρνάμενος·
 ἦν ὅτε μουνογένεια κόρη θάνεν ἐν τρισὶ πληγαῖς
 ἡμετέραις, Κρονίδην δ’ ἥκαχον εἰνάλιον.
 νῦν δέ με Μοῦσα τρίτη πυρίναις Νύμφαισι μιγέντα 5
 δέρκεται ύελίνῳ κείμενον ἐν δαπέδῳ.

53.—Ἐις λύχνον

‘Ηφαίστῳ ποτὲ Παλλὰς ὑπ’ ἀγκοίνῃσι δαμεῖσα
 εἰς εὐνὴν ἐμίγη Πηλέος ἐν θαλάμοις·
 τοὶ δ’ ὡς οὖν λιπαρῆσι καλυφθήτην ὁθόνησιν,
 αὐτίκ’ ἐγεννήθη νυκτιπόλος Φαέθων.

54.—Ἐις σικύαν

Κάμε σοφὴ ποίησε τέχνη Παιήονος ἔμπνουν
 πῦρ ὑπὸ χαλκελάτοις χείλεσι κευθομένην·
 δειλῶν δ’ αἷμα κελαινὸν ἀπ’ ἀνθρώπων ἐρύουσα,
 “Ηφαιστον κτείνω γαστρὶ περισχομένη.

55.—Ἐις κλυστῆρα

Μούνῳ μοι θέμις ἐστὶ γυναικῶν ἐν φιλότητι
 μίσγεσθαι φανερῶς, λιστομένων ποσίων·
 μοῦνος δ’ ἡθέοισι, καὶ ἀνδράσιν, ἥδε γέρουσιν,
 παρθενικαῖς τ’ ἐπέβην ἀχνυμένων τοκέων.

¹ The only-born pupil (or girl) is the eye of Polyphemus, the third Muse is Thalia, which means also a banquet; the fiery Nymphs are hot water.

PROBLEMS, RIDDLES, ORACLES

52-64.—ENIGMAS

52.—*On Wine*

TIME was when, together with the Lapiths and
doughty Heracles, I slew in fight the Centaurs of
double form; time was when the only-born pupil¹
died after three blows from me, and I grieved the
son of Cronos, who dwells in the sea; but now the
third Muse sees me mixed with fiery Nymphs lying
on a pavement of glass.

53.—*On a Lamp*

PALLAS once, subdued by his arms, lay with He-
phaestus in the chamber of Peleus. But when they
were covered by light sheets, straight was Phaethon
who walketh in the night born.²

54.—*On a Cupping-Glass*

THE skilled art of the Healer made me, too, who
hide living fire under my lips wrought of brass; and
drawing black blood from wretched men I kill He-
phaestus, encircling him with my belly.

55.—*On a Clyster*

ONLY to me it is allowed to have open intercourse
with women at the request of their husbands, and I
alone mount young men, grown men, and old men,
and virgins, while their parents grieve. Lascivious-

² Pallas is oil; Hephaestus is fire. For Peleus, see No. 37. The sheets are the cloth cover for the lamp; Phaethon is the light (of moon or stars) which illuminates the darkness.

GREEK ANTHOLOGY

μαχλοσύνην ἥχθηρα· φιλεῖ δέ με παιονίη χείρ,

5

Αμφιτρυωνιάδην ἐκτελέοντα πόνον.

ἀμφὶ δ' ὁπυιομένοισι καὶ ἀν Πλουτῆι μαχοίμην
αἰὲν ὑπὲρ ψυχῆς τῶν ὄπόσοις ἐμίγην.

εὔρινον δέ με παῖδα καὶ ἀργιόδοντα τίθησιν
ἰδρείῃ μερόπων αἰγὴ μιγεὶς ἐλέφας.

10

56.—Εἰς εἴσοπτρον

"Αν μ' ἔστιδης, καὶ ἐγὼ σέ. σὺ μὲν βλεφάροισι
δέδορκας,

ἀλλ' ἐγὼ οὐ βλεφάροις· οὐ γὰρ ἔχω βλέφαρα.
ἀν δ' ἐθέλης, λαλέω φωνῆς δίχα· σοὶ γὰρ ὑπάρχει
φωνή, ἐμοὶ δὲ μάτην χείλε' ἀνοιγόμενα.

57.—Εἰς φοινίκων βάλανον

Οὕνομα μητρὸς ἔχω· γλυκερώτερος εἰμὶ τεκούσης·
ἀλλ' η μὲν δολιχή, τυτθὸς ἐγὼ δὲ πέλω·

ἄβρωτος κείνη πλὴν κράatos· εἰμὶ δ' ἔγωγε
τρωκτὸς ἄπας, μοῦνον δ' ἔντερ' ἄβρωτα φέρω.

58.—Εἰς κινάραν

"Εγκέφαλον φορέω κεφαλῆς ἄτερ· εἰμὶ δὲ χλωρὴ
αὐχένος ἐκ δολιχοῦ γῆθεν ἀειρομένη·

σφαίρη δ' ως ὑπὲρ αὐλὸν ἐείδομαι· ήν δὲ ματεύσης
ἔνδον ἐμῶν λαγόνων, μητρὸς ἔχω πατέρα.

¹ The labour of Heracles alluded to is his cleansing the Augean stables. The instrument was made of a goat-skin with an ivory pipe attached to it.

PROBLEMS, RIDDLES, ORACLES

ness I hate, and the healing hand loves me when I perform the labour of Heracles.¹ I would fight even with Pluto for the lives of those whom I lie with. But the union, by the science of men, of an elephant and a goat produced me, a child both made of good leather (or with a good nose) and white tusked.

56.—*On a Mirror*

If you look at me I look at you too. You look with eyes, but I not with eyes, for I have no eyes. And if you like, I speak without a voice, for you have a voice, but I only have lips that open in vain.

57.—*On a Date*

I HAVE the same name as my mother² and I am sweeter than my mother, but she is tall and I am tiny; she is uneatable, all but her head, but I can all be eaten; only my guts are inedible.

58.—*On an Artichoke*

I HAVE a brain without a head, and I am green and rise from the earth by a long neck. I am like a ball placed on a flute, and if you search within my flanks I have there my mother's father.³

² The date and palm were both called *phoenix*.

³ i.e. the core of the artichoke which is its seed.

GREEK ANTHOLOGY

59.—Εἰς τὴν Ἀργώ

Τίας πεντήκοντα μιῆς ἐνὶ γαστρὶ λαβοῦσα
τμηληστῶν πάντων ἔκτανον ἡγεμόνα.
αὐτὰρ ὁ δὶς τέθυηκεν, ἐπεὶ δύο γαστέρες αὐτὸν
τίκτουν, χαλκείη, καὶ πάρος ἀνδρομέη.

60.—Δελτός

"Τλη μέν με τέκεν, καινούργησεν δὲ σίδηρος·
εἰμὶ δὲ Μουσάων μυστικὸν ἐκδοχίον·
κλειομένη σιγῶ· λαλέω δ', ὅταν ἐκπετάσῃς με,
κοινωνὸν τὸν Ἀρη μοῦνον ἔχουσα λόγων.

61.—ΑΛΛΟ

Οὔρεσι μὲν γενόμην, δένδρον δέ μοι ἔπλετο μήτηρ,
πῦρ δὲ πατήρ, βῶλος δ' εἰμὶ μελαινομένη·
ἢν δέ μ' ἔσω κεράμοιο πατήρ τῇξησι βαθείης,
ἄρματος ὡτειλὰς ῥύομαι εἰναλίου.

62.—Εἰς σφαιραν

Λίγην ἔντριχός εἰμι, τὰ φύλλα δέ μου κατακρύπτει
τὰς τρίχας, εἰ τρύπη φαίνεται οὐδαμόθεν·
πολλοῖς παιδαρίοις ἐμπαίζομαι· εἰ δέ τίς ἔστιν
εἰς τὸ βαλεῖν ἀφυῆς, ἵσταται ὕσπερ ὄνος.

¹ According to the legend mentioned by Euripides, *Med.* 1383, Jason was killed by a fragment of the Argo falling on his head. According to one story, Jason was cooked and rejuvenated by Medea.

PROBLEMS, RIDDLES, ORACLES

59.—*On the Ship Argo*

HAVING conceived in my womb fifty sons, I slew the leader of all the thieves. But he died twice as two bellies brought him forth, a brazen one and before that a human one.¹

60.—*On a Writing-Tablet*

Woop gave birth to me and iron reformed me, and I am the mystic receptacle of the Muses. When shut I am silent, but I speak when you unfold me. Ares² alone is the confidant of my conversation.

61.—*On Pitch*

I WAS born in the mountains and a tree was my mother; the fire was my father and I am a blackened mass. If my father melts me inside a deep vessel of clay, I protect from wounds the chariot of the sea.

62.—*On a Ball*

I AM very hairy, but the leaves³ cover my hairs if no hole is visible anywhere. I trifle with many boys; but if one be unskilful in throwing he stands there like a donkey.⁴

¹ For *Ares* (= the stylus) cp. No. 45.

² i.e. the felt or leather exterior.

³ He who was beaten at a game resembling fives was called “donkey,” and had to do anything he was ordered.

GREEK ANTHOLOGY

63.—ΜΕΣΟΜΗΔΟΤΣ

"Ερπουσα, πετωμένα, βεβῶσα κούρα,
νόθον ἵχνος ἀραμένα δρομαία λέαινα,
πτερόεσσα μὲν ἦν τὰ πρόσω γυνά,
τὰ δὲ μέσσα βρέμουσα λέαινα θήρ.
τὰ δ' ὅπισθεν ἐλισσόμενος δράκων. 5
οὐθ' ὄλκὸς ἀπέτρεχεν, οὐ γυνά,
οὔτ' ὅρνις ὅλον δέμας, οὔτε θήρ.
κόρη γὰρ ἐφαίνετ' ἄνευ ποδῶν,
κεφαλὰν δ' οὐκ ἔσχε βρέμουσα θήρ.
φύσιν εἶχεν ἄτακτα κεκραμέναν, 10
ἀτέλεστα τέλεια μεμιγμέναν.

64.—Τὸ αἴνιγμα τῆς Σφιγγός

"Ἐστι δίπονι ἐπὶ γῆς, καὶ τετράπον, οὐ μία φωνὴ,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον, ὅσσ' ἐπὶ γαιᾶν
ἐρπετὰ κινεῖται, ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅπόταν πλείστοισιν ἐρειδόμενον ποσὶ βαίνῃ,
ἔνθα τάχος γυνίοισιν ἀφαυρόταν πέλει αὐτοῦ. 5

65.—Χρησμὸς δοθεὶς Ὁμήρῳ

"Ἐστιν" Ιος νῆσος μητρὸς πατρίς, ἡ σε θανόντα
δέξεται· ἀλλὰ νέων παίδων αἴνιγμα φύλαξαι.

66.—Ἔτερος πρὸς τὸν αὐτόν

"Ολβιε καὶ δύσδαιμον (ἔφυς γὰρ ἐπ' ἀμφοτέροισι),
πατρίδα δίζηαι· μητρὸς δέ τοι, οὐ πατρός ἐστι
μητρόπολις ἐν νήσῳ ἀπὸ Κρήτης εύρειης
Μίνωος γαίης οὔτε σχεδόν, οὔτ' ἀποτηλοῦ.

PROBLEMS, RIDDLES, ORACLES

63.—MESOMEDES

On the Sphinx

A CREEPING, flying, walking maiden ; a lioness lifting up feet not her own as she ran ; she was a woman winged in front, in the middle a roaring lioness, and behind a curling snake. She ran away neither making a trail nor as a woman, nor either bird or beast in her whole body ; for she seemed to be a maiden without feet, and the roaring beast had no head. She had an irregularly mixed nature, made up of imperfect and perfect parts.

64.—*The Sphinx's Riddle on Man*

THERE is a thing on earth two-footed, and four-footed, and three-footed, whose name is one, and it changes its nature alone of all creatures that move creeping on earth or in the air and sea. But when it moves supported on most feet, the swiftness of its legs is at its weakest.

65—100.—ORACLES

65.—Oracle given to Homer

THERE is an island, Ios, the fatherland of thy mother, which shall receive thee on thy death. But beware of the riddle of the young boys.¹

66.—Another to the Same

FORTUNATE and unfortunate (for thou wert born to be both) thou seekest a fatherland, but the motherland of thy mother, not of thy father, is in an island neither near nor far from broad Crete, the land of

¹ See Book VII. 1.

GREEK ANTHOLOGY

ἐν τῇ μοῖρ’ ἔστιν σε τελευτῆσαι βιότοιο,
εὗτ’ ἀν ἀπὸ γλώσσης παίδων μὴ γνῷς ἐσακούσας
δυσξύννετον σκολιοῖσι λόγοις εἰρημένον ὕμνουν·
δοιὰς γάρ ζωῆς μοίρας λάχεις· ήν μὲν ἀμαυρὰν
ἡελίων διστῶν, τὴν δ’ ἀθανάτοις ἴσθμοιρον,
ζῶντι τε καὶ φθιμενῷ· φθίμενος δ’ ἔτι πολλὸν
ἀγήρως.

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67.—Χρησμὸς δοθεὶς Λαῖψι τῷ Θηβαίῳ

Λάϊε Λαβδακίδη, παίδων γένος ὅλβιον αἴτεις.
δώσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἔστι,
τοῦ παιδὸς χερσὶν λείψειν φάος· ὡς γὰρ ἔνευσα.

68.—Χρησμὸς δοθεὶς Καρύστῳ

Χείρωνος φίλε τέκνουν ἀγακλειτοῦ, Κάρυστε,
Πηλίου ἐκπρολιπῶν Εὐβοίας ἄκρον ἵκεσθαι·
ἔνθ’ ἱερὰν χώραν κτίζειν σοι θέσφατόν ἔστιν.

69.—Χρησμὸς δοθεὶς Λυκούργῳ

”Ηκεις, ὦ Λυκόοργε, ἐμὸν ποτὶ πίσιν νηόν,
Ζηνὶ φίλος καὶ πᾶσιν Ὀλύμπια δώματ’ ἔχουσιν.
δίξω ἢ σε θεὸν μαντεύσομαι, ἡέπερ ἄνδρα·
ἀλλ’ ἔτι καὶ μᾶλλον θεὸν ἔλπομαι, ὦ Λυκόοργε.

70.—Χρησμὸς δοθεὶς ἐκ τοῦ Σαράπιδος

Μὴ μεμψιμοίρει μὴ θεοὺς μηδέν, ξένε·
ἄρην δὲ μέμφου, ἢ πατὴρ ἔσπειρέ σε.

PROBLEMS, RIDDLES, ORACLES

Minos. In this island thou art fated to end thy life, when thou understandest not, on hearing it from the tongue of the boys, a chant ill to comprehend, uttered in crooked words. For thou hast chanced on two destinies in life, the one dimming thy two suns, and the other equal to that of the gods in thy life and in thy death ; and dead, thou shalt not grow old for many ages.

67.—*Oracle given to Laius of Thebes*

LAIUS, son of Labdacus, thou prayest for a fortunate progeny. I will give thee a dear son, but it is fated that by thy son's hand thou shalt leave the light; for so have I decreed.

68.—*Oracle given to Carystus¹*

DEAR son of most renowned Chiron, leaving Pelion, betake thee to the Cape of Euboea, where it is ordained that thou shalt found a sacred place.

69.—*Oracle given to Lycurgus*

THOU comest, O Lycurgus, to my rich temple, dear to Zeus and all the dwellers in Olympus. I am at a loss if I shall proclaim thee to be a god or a man, but I deem thee rather a god, O Lycurgus.

70.—*Oracle given by Serapis*

FIND not fault in aught with the gods, stranger, but find fault with the hour in which thy father sowed thee.

¹ The legendary founder of the city so called.

GREEK ANTHOLOGY

71.—Χρησμὸς τῆς Πυθίας

Ἄγνὸς πρὸς τέμενος καθαροῦ,¹ ξένε, δαίμονος ἔρχου
ψυχήν, νυμφαίου νάματος ἀψάμενος.
ώς ἀγαθοῖς ἀρκεῖ βαιὴ λιβάς· ἄνδρα δὲ φαῦλον
οὐδ' ἀν ὁ πᾶς νίψαι νάμασιν Ὄκεανός.

72.—Χρησμὸς ἐρωτήσαντι 'Ρουφίνῳ, πῶς ἀν λάβοι ὅρκον παρὰ τοῦ ιδίου ναυκλήρου

Εὗτ' ἀν ὑπὲρ γαίης ἀνέχη δρόμον ὅρθρια Τιτάν,
λύσας ἀκτῖσι ζοφερῆς δηλήματα νυκτός,
λάμπη δ' αἰγλήσσα νέον φάος Ἡριγένεια,
δὴ τότ' ἄγων παρὰ θῖνας, ἀλιρράντους τε παρ' ἀκτὰς
φῶτα στῆσον ἔναντα δεδορκότα πρὸς φάος αὐγῆς 5
ἡελίου. καὶ τὸν μὲν ἔσω πόδα χεύματος ἐντὸς
δεξιὸν ἐν δίναις ἔχέτω, λαιὸν δ' ἐπὶ γαίης
στηρισάτω· χείρεσσι δ' ἐπιψαύων ἐκάτερθε,
τῇ μὲν ἀλός, τραφερῆς δ' ἑτέρῃ, πιστούμενος ὅρκον
οὐρανὸν ὁμινύτω, χθόνα τ' ἀσπετον, ἡδ' ἀλὸς ὅρμους, 10
αιθερίου τε πυρὸς βιοδώτορα ἡγεμονῆα·
τοῖον γὰρ θεοὶ ὅρκον ὑπὸ στομάτεσσιν ἀτίξειν
οὐδ' αὐτὸι τολμῶσιν, ἀγήνορες Οὐρανίωνες.

73.—Χρησμὸς δοθεὶς τοῖς Μεγαρεῦσι

Γαίης μὲν πάσης τὸ Πελασγικὸν "Αργος ἄμεινον,
ἴπποι Θεσσαλικαί, Λακεδαιμόνιαί τε γυναικες,
ἄνδρες δ' οἱ πίνουσιν ὕδωρ καλῆς Ἀρεθούσης·
ἀλλ' ἔτι καὶ τῶν εἰσὶν ἄμεινονες, οἱ τὸ μεσηγὺν
Τίρυνθος ναίουσι καὶ Ἀρκαδίης πολυμῆλου, 5
Αργεῖοι λινοθώρηκες, κέντρα πτολέμοιο·
ὑμεῖς δ', ω Μεγαρεῖς, οὐδὲ τρίτοι, οὐδὲ τέταρτοι,
οὐδὲ δυωδέκατοι, οὔτ' ἐν λόγῳ, οὔτ' ἐν ἀριθμῷ.

¹ I write καθαροῦ: καθαρὸς MS.

PROBLEMS, RIDDLES, ORACLES

71.—*An Oracle of the Pythia*

COME, stranger, pure in mind, to the precinct of the pure god, after dipping thy hand in the water of the Nymphs. For a little drop suffices for the righteous, but not the whole ocean shall cleanse a wicked man with its streams.

72.—*Oracle given to Rufinus on his enquiring how he should exact an Oath from his own Skipper*

WHEN Titan at daybreak mounts above the earth on his path, having dispelled by his rays the injuries of night, and radiant Dawn sheds the light of a new day, then lead the man to the sea-shore and make him stand on the sea-washed beach, looking towards the light of the sun's rays. Let him place his right foot in the water and hold it in the surge, while he plants his left on land, and touching with one hand the sea and with the other the dry land, let him swear by Heaven, by the vast Earth, by the harbours of the sea, and by the life-giving Lord of the heavenly fire. For such an oath not even do the gods, the splendid lords of Heaven, dare to dishonour by their mouths.¹

73.—*Oracle to the Megarians*

OF all soils Pelasgian Argos is the best, and best are the horses of Thessaly, the women of Lacedaemon, and the men who drink the waters of lovely Arethusa;² but better even than these are they who dwell between Tiryns and Arcadia, rich in sheep, the linen-cuirassed Argives, goads of war. But you, Megarians, are neither third, nor fourth, nor twelfth, nor in any reckoning or count.

¹ We must understand, I suppose, "when it has passed their mouths." ² Irenaeus says the Syracusans.

GREEK ANTHOLOGY

74.—Χρησμὸς τῆς Πυθίας

Ίρà θεῶν ἀγαθοῖς ἀναπέπταται, οὐδὲ καθαρμῶν
χρειώ· τῆς ἀρετῆς ἥψατο οὐδὲν ἄγος.
ὅστις δ' οὐλοδὸς ἥτορ, ἀπόστιχε· οὐποτε γὰρ σὴν
ψυχὴν ἐκνίψει σῶμα διαινόμενου.

75.—Χρησμὸς δοθεὶς ἐν Ἡλίου πόλει, ὅτε ἐνανάγησαν οἱ κίονες τοῦ ἱεροῦ Διὸς τοῦ ὄντος ἐκεῖσε, οἱ νῦν ἐν Βηρύτῳ

Εἰπὲ Ποσειδάωνι· κασιγνήτοις πεπιθέσθαι
πρεσβυτέροις ἐπέοικεν· ἐμῆς ἐρικυδέος αὐλῆς
κίοσιν οὐ κατὰ κόσμον ἀγάλλεαι· εἰπὲ τινάξας
τρὶς ἀλλα μαρμαρέην, καὶ πείσεται. ἦν δ' ἀπιθήσῃ,
φραζέσθω, μὴ πᾶσαν ἐνιπρήσαιμι θάλασσαν· 5
οὐδὲ γὰρ οὐδὲ θάλασσα Διὸς σβέννυσι κεραυνόν.

76.—Χρησμὸς Πυθίας

Αρκαδίην μ' αἴτεις· μέγα μ' αἴτεις· οὗ τοι δώσω·
πολλοὶ ἐν Αρκαδίῃ βαλανηφάγοι ἄνδρες ἔασιν,
οἵ σ' ἀποκωλύσουσιν· ἐγὼ δέ τοι οὕτι μεγαίρω.
δώσω τοι Τεγέην ποσσίκροτον ὁρχήσασθαι,
καὶ καλὸν πεδίον σχοίνῳ διαμετρήσασθαι. 5

77.—Χρησμὸς ἐν τοῖς Θήσεως βίοις ἀναφερόμενος

Ολβιος οὗτος ἀνήρ, δις νῦν κατὰ λάϊνον οὐδὸν
Φοίβου Ἀπόλλωνος χρηστήριον εἰσαναβαίνει,
ἥλυθεν εὔνομίην διζήμενος· αὐτὰρ ἐγώ τοι
δώσω ἦν οὐκ ἄλλη ἐπιχθονίων πόλις ἔξει.

¹ From Herodotus i. 66. The oracle was given to the Spartans.

PROBLEMS, RIDDLES, ORACLES

74.—*An Oracle of the Pythia*

THE holy places of the gods are open to the righteous, nor have they any need of lustration ; no defilement touches virtue. But thou who art evil at heart, depart ; for never by sprinkling thy body shalt thou cleanse thy soul.

75.—*An Oracle given in Heliopolis when the Ship was lost containing the Columns of the Temple of Zeus there, which are now in Berytus*

(Zeus is speaking to Apollo)

TELL Poseidon, "Thou shouldst obey thy two elder brethren ; it is not meet for thee to glory in the possession of the temples of my glorious palace." Say it, and thrice shake the glistening brine, and he will obey. But if he submit not, let him take heed lest I burn the whole sea : for not even the sea can quench the bolt of Zeus.

76.—*An Oracle of the Pythia*¹

THOU askest me for Arcadia. It is a great thing this thou askest ; I will not give it thee. In Arcadia are many acorn-eating men who will prevent thee, but I myself do not grudge it thee. I will give thee foot-beaten Tegea to dance in, and to measure out with a rope the goodly plain.

77.—*An Oracle cited in the Lives of Theseus*²

BLESSED is the man who now on the stone threshold of Phoebus Apollo ascends to the oracle. He came seeking for good laws, but I will give him such as no other city of mortal man hath.

¹ Not in Plutarch's *Life of Theseus*.

GREEK ANTHOLOGY

78.—Χρησμὸς Πυθίας

Ἐστι τις Ἀρκαδίης Τεγέη λευρῷ ἐνὶ χώρῳ·
ἐνθ' ἄνεμοι πνείουσι δύο κρατερῆς ὑπ' ἀνάγκης,
καὶ τύπος ἀντίτυπος καὶ πῆμ' ἐπὶ πήματι κεῖται·
ἐνθ' Ἀγαμεμνονίδην κατέχει φυσίζοος αἴα·
τὸν σὺ κομισσάμενος, Τεγέης ἐπιτάρροθος ἔσσῃ.

5

79.—ΑΛΛΟΣ

Λυδὲ γένος, πολλῶν βασιλεῦ, μέγα νήπιε Κροῖσε,
μὴ βούλον πολύευκτον ἵην ἀνὰ δώματ' ἀκούειν
παιδὸς φθεγγομένου· τὸ δέ σοι πολὺ λώιον ἀμφὶς
ἔμμεναι· αὐδήσει γὰρ ἐν ἡματι πρῶτον ἀνόλβῳ.

80.—ΑΛΛΟΣ

Τὴν πεπρωμένην μοίρην ἀδύνατά ἔστιν ἀπο-
φυγέειν καὶ θεῷ.

81.—ΑΛΛΟΣ

Ίσθμὸν δὲ μὴ πυργοῦτε, μηδ' ὁρύσσετε·
Ζεὺς γάρ κ' ἔθηκε νῆσον, εἴ κ' ἐβούλετο.

82.—ΑΛΛΟΣ

Ἄλλ' ὅταν ἐν Σίφνῳ πρυτανῆα λευκὰ γένηται,
λεύκοφρύς τ' ἀγορή, τότε δὴ δεῖ φράδμονος ἀνδρὸς
φράσσασθαι ξύλινόν τε λόχον κήρυκά τ' ἐρυθρόν.

¹ From Herodotus i. 66. The Pythia thus described the place where the bones of Orestes would be found. It was in the neighbourhood of a blacksmith's forge. The winds are his two bellows, the heating and beating back that of his anvil and hammer, and the woe the iron he was forging, iron being a curse to men.

² From Herodotus i. 85. ³ From Herodotus i. 91.

⁴ Herodotus i. 174. Oracle given to the Cnicians.

PROBLEMS, RIDDLES, ORACLES

78.—*An Oracle of the Pythia*¹

THERE is a city of Arcadia, Tegea, in a level land, where two winds blow by strong compulsion, and there is beating and beating back, and woe lies on woe. There the life-giving earth holds the son of Agamemnon. Bring him home to thee and thou shalt be master of Tegea.

79.—*Another*²

LYDIAN, king of many, most foolish Croesus, desire not to hear in the house the cry of a child for which thou longest sore. It is better for thee by far to be without it; for the day on which he shall cry first shall be one of misfortune.

80.—*Another*³

IT is impossible even for a god to escape from fore-ordained fate.

81.—*Another*⁴

FENCE not the Isthmus nor dig it, for Zeus would have made an island had he willed it.

82.—*Another*⁵

WHEN in Siphnos there is a white senate-house and the market-place has a white brow, then it is for a prudent man to beware of a wooden ambush and a red herald.

¹ From Herodotus iii. 57, where see the explanation. The prophecy, delivered at an early date, was fulfilled as follows: The *pythionion* and *agora* of Siphnos were now built of white marble. A Samian embassy went to Siphnos and sent in a ship an embassy of ten talents of money. On this being refused, the Samians landed and defeated the Siphnians, exacting ten times the sum. The wooden ambush and red herald is the ship, all ships being then painted red.

GREEK ANTHOLOGY

83.—ΑΛΛΟΣ

Βάττ¹, ἐπὶ φωνὴν ἦλθες· ἀναξ δέ σε Φοῖβος Ἀπόλλων
ἐσ Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα.

84.—ΑΛΛΟΣ

Αἱ τὸν ἔμεν Λιβύην μηλοτρόφον οἰδας ἄμεινον
μὴ ἐλθῶν ἐλθόντος, ἄγαν ἄγαμαι σοφίην σεῦ.

85.—ΑΛΛΟΣ

Ος δέ κεν ἐσ Λιβύην πολυήρατον ὕστερον ἐλθῃ
γᾶς ἀναδαιομένας, μετά οἱ ποκά φημι μελήσειν.

86.—ΑΛΛΟΣ

Ἡετίων, οὐ τίς σε τίει πολύτιτον ἔοντα.

Λάβδα κύει, τέξει δὲ ὀλοίτροχον· ἐν δὲ πεσεῖται
ἀνδράσι μουνάρχοισι, δικαιώσει δὲ Κόρινθον.

87.—Χρησμός

Αἰετὸς ἐν πέτρῃσι κύει, τέξει δὲ λέοντα
καρτερόν, ωμηστήν· πολλῶν δ' ὑπὸ γούνατα λύσει.

¹ This and the two following are from Herodotus iv. 155 ff. Battus of Thera was a stammerer and consulted the Delphian oracle about his voice, but Apollo sent him to Africa to found Cyrene. The colonists first settled on an island near the coast, and when things went ill with them there, Battus consulted the oracle again and received No. 84 as a reply.

PROBLEMS, RIDDLES, ORACLES

83.—*Another*¹

BATTUS, thou art come to ask for voice, but Phoebus Apollo, the lord, sends thee to sheep-feeding Libya to found a city.

84.—*Another*

If thou who hast not been there knowest sheep-feeding Libya better than myself who have been there, I much admire thy wisdom.

85.—*Another*

But whoever comes too late to delightful Libya after the land has been apportioned, I say he shall repent it.

86.—*Another*²

EETION, none honours thee, though thou art worthy of all honour. Labda is with child, and will give birth to a crushing stone which shall fall on the regents and chastise Corinth.

87.—*An Oracle*

AN eagle hath conceived in the rocks and shall bring forth a strong lion eating raw flesh, and the knees of many shall he make to sink.

² For this and the two following, see Herodotus v. 92 ff. Nos. 86 and 87 both foretell the birth of Cypselus, who became tyrant of Corinth, overthrowing the oligarchy of the Bacchiadae, to which family his mother, Eetione, belonged. His father, Eetion, belonged to the deme Petra, and hence the allusions to stones and rocks. The eagle (*aictos*) stands for Eetion.

GREEK ANTHOLOGY

88.—ΑΛΛΟΣ

"Ολβιος οὗτος ἀνήρ, δις ἐμὸν δόμον ἐσκαταβαίνει,
Κύψελος Ἡετίδης, βασιλεὺς κλειτοῦ Κορίνθου,
αὐτὸς καὶ παῖδες, παίδων γε μὲν οὐκέτι παῖδες.

89.—ΑΛΛΟΣ

Καὶ τότε δή, Μίλητε, κακῶν ἐπιμήχανε ἔργων,
πολλοῖσιν δεῖπνόν τε καὶ ἀγλαὰ δῶρα γενήσῃ·
σαὶ δ' ἄλοχοι πολλοῖσι πόδας νίψουσι κομῆταις·
υηοῦ δ' ἡμετέρου Διδύμοις ἄλλοισι μελήσει.

90.—ΑΛΛΟΣ

'Αλλ᾽ ὅταν ἡ θήλεια τὸν ἄρσενα νικήσασα
ἔξελάσῃ, καὶ κῦδος ἐν Ἀργείοισιν ἄρηται,
πολλὰς Ἀργείων ἀμφιδρυφέας τότε θήσει·
ὅς ποτέ τις ἐρέει καὶ ἐπεσσομένων ἀνθρώπων·
“Δεινὸς ὅφις ἀέλικτος ἀπώλετο δουρὶ δαμασθείς.” 5

91.—ΑΛΛΟΣ

Γλαῦκ' Ἐπικυδείδη, τὸ μὲν αὐτίκα κέρδιον οὕτως,
ὅρκῳ νικῆσαι καὶ χρήματα ληίσσασθαι.
ὅμνυ¹, ἐπεὶ θάνατός γε καὶ εὔορκον μένει ἄνδρα.
ἄλλ². "Ορκου πάϊς ἐστὶν ἀνώνυμος, οὐδὲ ἐπι χεῖρες
οὐδὲ πόδες· κραιπνὸς δὲ μετέρχεται, εἰσόκε πᾶσαν 5
συμμάρψας ὀλέσῃ γενεὴν καὶ οἴκου ἅπαντα·
ἀνδρὸς δὲ εὐόρκου γενεὴ μετόπισθεν ἀμείνων.

¹ From Herodotus vi. 19. A prophecy of the capture of Miletus by the Persians.

² From Herodotus vi. 77. The Argives were afraid of this oracle when Cleomenes invaded Argos. They probably interpreted the female as the place Sepeia, where they were

PROBLEMS, RIDDLES, ORACLES

88.—*Another*

BLESSED is that man who is entering my house,
Cypselus, son of Eetion, king of renowned Corinth,
himself and his children, but not his children's
children.

89.—*Another*¹

AND verily then Miletus, contriver of evil deeds,
shalt thou be for a feast and for rich gifts to many,
and thy wives shall wash the feet of many long-
haired lords, and others shall care for my temple at
Didymi.

90.—*Another*²

But when the female conquers and drives out the
male, and gains glory in Argos, many women of the
Argives shall she make to tear themselves, and some
man in time to come shall say, "A terrible uncoiled
snake perished by the spear."

91.—*Another*³

GLAUCUS, son of Epicydes, thus it profits more for
the moment, to win by perjury and to plunder wealth.
Swear, for death awaits also the man who keeps his
sworn word, but Oath hath a nameless child ; neither
hands nor feet hath he, but swiftly he pursues, till
he catches and destroys the race and all the house.
But the race of a man who abides by his oath fares
better in after generations.

stationed, and the male as Cleomenes. They dreaded a
victory and subsequent disaster. The snake was a favourite
device on Argive shields.

¹ From Herodotus vi. 86. Glaucus had ventured to ask
the oracle if he might take a false oath, and thus cheat the
claimants of a sum of money that had been entrusted to him.

GREEK ANTHOLOGY

92.—ΑΛΛΟΣ

‘Ω μέλεοι, τί κάθησθε; λιπὼν φεῦγ’ ἔσχατα γαίης
δώματα καὶ πόλιος τροχοειδέος ἄκρα κύρηνα.
οὔτε γὰρ ἡ κεφαλὴ μενεῖ ἔμπεδον, οὔτε τὸ σῶμα,
οὔτε πόδες νέατοι, οὐτ’ ὧν χέρες, οὔτε τι μέσσης
λείπεται, ἀλλ’ ἄξηλα πέλει· κατὰ γάρ μιν ἐρείπει 5
πῦρ τε καὶ ὁξὺς Ἀρης, Συριηγενὲς ἄρμα διώκων.
πολλὰ δὲ κἄλλ’ ἀπολεῖ πυργώματα, κού τὸ σὸν οἶον.
πολλοὺς δ’ ἀθανάτων ναοὺς μαλερῷ πυρὶ δώσει,
οἵ που νῦν ἴδρωτι ρεούμενοι ἐστήκασι,
δείματι παλλόμενοι· κατὰ δ’ ἀκροτάτοις ὀρόφοισιν 10
αἷμα μέλαν κέχυται, προϊδὸν κακότητος ἀνάγκην.
ἀλλ’ ἵτον ἔξ ἀδύτοιο, κακοῖς δ’ ἐπικίδνατε θυμόν.

93.—ΑΛΛΟΣ

Οὐ δύναται Παλλὰς Δί¹ Ὁλύμπιον ἔξιλάσασθαι,
λισσομένη πολλοῖσι λόγοις καὶ μῆτιδι πυκνή.
σοὶ δὲ τόδ’ αὐτις ἔπος ἐρέω, ἀδάμαντι πελάσσας.
τῶν ἄλλων γὰρ ἀλισκομένων, ὅσα Κέκροπος οὐρος
ἐντὸς ἔχει, κευθμών τε Κιθαιρῶνος ζαθέοιο, 5
τεῖχος Γριτογενεῖ ξύλινον διδοῖ εὐρύοπα Ζεὺς
μούνον ἀπόρθητον τελέθειν, τὸ σὲ τέκνα τ’ ὄνήσει.
μηδὲ σύ γ’ ἵπποσύνην τε μένειν καὶ πεζὸν ἴόντα
πολλὸν ἀπ’ ἡπείρου στρατὸν ἥσυχος, ἀλλ’ ὑποχωρεῖν,
νῶτον ἐπιστρέψας· ἔτι τοι ποτὲ κάντιος ἔσση. 10
ὦ θείη Σαλαμίς, ἀπολεῖς δὲ σὺ τέκνα γυναικῶν,
ἢ που σκιδναμένης Δημήτερος, ἢ συνιούσης.

¹ This and the following are oracles given to the Athenians from Herodotus vii. 140, 141. The first foretells the capture of Athens by the Persians. The second was taken, by Themistocles at least, as advising the Athenians to trust to

PROBLEMS, RIDDLES, ORACLES

92.—*Another*¹

O WRETCHED people, why sit ye still? Fly to the ends of the earth, leaving your houses and the lofty summit of the wheel-like city. For neither shall her head remain in its place, nor her body, nor the feet at her extremity, nor the hands, nor is any of the middle left, but all is undiscernible; for she is laid in the dust by fire and by keen Ares driving his Syrian chariot. Many other fortresses shall he destroy, not thine alone, and give to devouring fire many temples of the immortals, which now stand with the sweat running down them, and shaking with fear, and on the summit of their roofs rains black blood foreshowing inevitable disaster. But get you gone from the holy place and steep your souls in calamity.

93.—*Another*

PALLAS may not appease the wrath of Olympian Zeus, beseeching him with many words and subtle counsel. And this word I will tell thee again, setting it in adamant. For when all else is taken that the boundary of Cecrops and the dell of divine Cithaeron contain, a wooden wall doth far-seeing Zeus give to Athena the Trito-born, to remain alone unstormed, and that shall profit thee and thy children. Abide not in quiet the horsemen and the great host of footmen that cometh from the land, but turn thy back and give way: yet there shall come a day when thou shalt stand and meet them. O divine Salamis, thou shalt be the death of the children of women, either when Demeter is cast abroad or when she is gathered in.

their ships, and as foretelling a victory at Salamis. The ambiguous last lines might equally well have foretold a defeat.

GREEK ANTHOLOGY

94.—Χρησμὸς Πυθίας

*'Εχθρὲ περικτιόνεσσι, φίλ' ἀθανάτοισι θεοῖσι,
εἴσω τὸν προβόλαιον ἔχων, πεφυλαγμένος ἥσο,
καὶ κεφαλὴν πεφύλαξο· κάρα δὲ τὸ σῶμα σώσει.*

95.—*Xρησμός*

⁹Ω νήπιοι, ἐπιμέμφεσθε ὅσα ύμῖν ἐκ τῶν Μενελάου τιμωρημάτων Μίνως ἔπειμψε μηνίων δακρύματα, ὅτι οἱ μὲν οὐ συνεξεπρήξαντο αὐτῷ τὸν ἐν Καμίκῳ θάνατον γενόμενον, ύμεις δὲ ἐκείνοισι τὴν ἐκ Σπάρτης ἀρπαχθεῖσαν ὑπ' ἀνδρὸς βαρβάρου γυναικα.

96.—ΑΛΛΟΙ

‘Τμῆν δ’, ὡς Σπάρτης οἰκήτορες εὐρυχόροιο,
ἢ μέγα ἄστυ ἐρικυδὲς ὑπ’ ἀνδράσι Περσείδησι
πέρθεται· ἢ τὸ μὲν οὐχὶ, ἀφ’ Ἡρακλέους δὲ γενέθλης
πενθήσει βασιλῆ φθίμενον Δακεδαίμονος οὔρος.
οὐ γὰρ τὸν ταύρων σχήσει μένος οὐδὲ λεόντων 5
ἀντιβίην· Ζηνὸς γὰρ ἔχει μένος· οὐδέ ἐστι φημὶ⁵
σχήσεσθαι, πρὶν τῶνδ’ ἔτερον διὰ πάντα δάσηται.

97.—Χρησμὸς Πνθίας

**Φράξει βαρβαρόφωνος ὅταν ξυγὸν εἰς ἀλα βάλλῃ
βύθουντον, Εὐβοίης ἀπέχειν πολυμηκάδας αλγας.**

¹ Oracle given to the Argives, from Herodotus vii. 148. They had asked if they should join the rest of the Greeks against the Persians. The oracle gave them countenances it.

² Oracle to the Cr vii. 169. This also dissuades from taking part in the war against the barbarians. They are told that they were punished by Minos for doing so on a previous occasion—the war against Troy.

PROBLEMS, RIDDLES, ORACLES

94.—*An Oracle of the Pythia*¹

HATED by thy neighbours, but dear to the immortal gods, sit guarded with thy defence inside thee and look to thy head ; it is the head that shall save the body.

95.—*Oracle*²

YE fools, ye complain of all the tears that Minos sent you in his wrath for avenging Menelaus, for that the Greeks did not join you in exacting vengeance for his death in Camicus, but ye helped them to take vengeance for the woman who was carried off from Sparta by a barbarian.

96.—*Another*³

YE inhabitants of Sparta with broad dancing-floors, either your great and renowned city is sacked by the Persians, or this befalls not, but the guard of Lacedaemon shall mourn the death of a king of the house of Heracles. For him, the Persian, neither the might of bulls nor of lions shall arrest, for he hath the strength of Zeus, and I tell you he will not give in before he rend and devour one or the other of these.

97.—*An Oracle of the Pythia*⁴

TAKE heed, when he of the barbarous tongue casts a yoke of papyrus into the sea, to remove from Euboea the bleating goats.

¹ From Herodotus vii. 220.

² Rather of Bacis, from Herodotus viii. 20. The Euboeans are advised to remove their flocks when the Persians have bridged the Hellespont. All these oracles show that at Delphi they were sure the Persians would conquer Greece.

GREEK ANTHOLOGY

98.—Βάκιδος χρησμὸς περὶ τῆς τῶν Ἑλλήνων νίκης

’Αλλ’ ὅταν Ἀρτέμιδος χρυσαόρου ἵερὸν ἀκτὴν
νησὶ γεφυρώσωσι καὶ εἰναλίην Κυνόσουραν
ἐλπίδι μαινομένη, λιπαρὰς πέρσαντες Ἀθήνας,
δῖα Δίκη σβέσσει κρατερὸν Κόρον,⁵ Τβριος νιόν,
δεινὸν μαιμώντα, δοκεῦντ’ ἀνά πάντα πιθέσθαι.
χαλκὸς γὰρ χαλκῷ συμμίξεται, αἴματι δ’ Ἀρης
πόντου φοινιξει· τότ’ ἐλεύθερον Ἑλλάδος ἥμαρ
εὐρύοπα Κρονίδης ἐπάγει καὶ πότνια Νίκη.

99.—ΑΛΛΟΣ

Τὴν δ’ ἐπὶ Θερμώδοντι καὶ Ἀσωπῷ λεχεποίη
Ἐλλήνων σύνοδον καὶ βαρβαρόφωνον ἴψγήν,
τῇ πολλοὶ πεσέονται ὑπὲρ λάχεσίν τε μόρον τε
τοξοφόρων Μήδων, ὅταν αἴσιμον ἥμαρ ἐπέλθῃ.

100.—Χρησμὸς δοθεὶς Μενελάῳ καὶ Ἀλεξάνδρῳ

Τίπτε δύω βασιλῆες, ὁ μὲν Τρώων, ὁ δ’ Ἀχαιῶν,
οὐ ταυτὰ φρονέοντες ἐμὸν δόμον εἰσανέβητε,
ἥτοι ὁ μὲν πώλοιο γόνον διζήμενος εὐρεῖν,
αὐτὰρ ὁ πῶλον ἄγειν; Τί νυ μήσεαι, ὡ μεγάλε Ζεῦ;

101.—ΚΛΕΟΒΟΤΛΟΤ ΑΙΝΙΓΜΑ

Εἰς ὁ πατήρ, παῖδες δυοκαίδεκα· τῶν δὲ ἕκαστῳ
παῖδες <δὶς> τριήκοντα διάνδιχα εἶδος ἔχουσαι·
αἱ μὲν λευκαὶ ἔασιν ἰδεῖν, αἱ δ’ αὖτε μέλαιναι·
ἀθάνατοι δέ τ’ ἐοῦσαι, ἀποφθινύθουσιν ἀπασαι.

¹ From Herodotus viii. 77.

² From Herodotus ix. 43.

PROBLEMS, RIDDLES, ORACLES

98.—*The Oracle of Bacis touching the Victory of the Greeks at Salamis*¹

BUT when in mad hope they bridge with ships the holy shore of Artemis of the golden bow and sea-washed Cynosura, after sacking splendid Athens, divine Justice shall quench the light of strong Excess, the son of Insolence, terrible in his lust, deeming that all things would be subject to him. For brass shall clash against brass, and Ares shall redden the sea with blood. Then shall the far-seeing son of Cronos and mighty Victory bring on the day of freedom for Hellas.

99.—*Another touching the Victory of Plataea*²

THE gathering of the Greeks by Thermodon and meadowy Asopus, and the clamour of barbarous tongues, in which many of the Median bowmen shall fall, beyond their lot and destiny, when the fated day arrives.

100.—*Oracle given to Menelaus and Alexander*

WHY do ye two Kings, one King of the Trojans, the other of the Achaeans, ascend to my house, not thinking of the same matter, one seeking to find offspring for a filly and the other to carry off a filly? What, then, will thy counsel be, great Zeus?

101.—AN ENIGMA OF CLEOBULUS

THERE is one father and twelve children. Each of these has twice thirty children of different aspect; some of them we see to be white and the others black, and though immortal, they all perish.

Answer: The year, months, days, and nights.

GREEK ANTHOLOGY

102.—Ἐκ τῆς Πυθίας τῷ βασιλεῖ Ἀδριανῷ

“Αγνωστόν μ’ ἐρέεις γενεῆς καὶ πατρίδος αἵης
ἀμβροσίου Σειρῆνος· ἔδος δ’ Ἰθάκη τις Ὄμήρου·
Τηλέμαχος δὲ πατήρ, καὶ Νεστορέη Πολυκάστη
μήτηρ, ἡ μιν ἔτικτε βροτῶν πολυπάνσοφου ἄλλων.

103.—Εἰς σταφίδα

Εἴ με νέην ἔλαβες, τάχα μου πίεις ἐκχυθὲν αἷμα.
νῦν δ’ ὅτε γηραλέην μ’ ἐξετέλεσσε χρόνος,
ἔσθιε τὴν ρυσσαινομένην, ὑγρὸν οὐδὲν ἔχουσαν,
ὅστέα συνθραύων σαρκὶ σὺν ιῆμετέρη.

104.—ΑΛΛΟ

Πήρην σὴν ὄπίσω, κάλαθον χερί, τὸν τράγον ὕμοις,
αἰπόλε, σῶν ἀγρῶν σύμβολα πάντα φέρεις.

105.—ΑΛΛΟ

Εἰμὶ χαμαίζηλον ζώων μέλος· ἦν δ’ ἀφέλης μου
γράμμα μόνον, κεφαλῆς γίνομαι ἄλλο μέρος.
ἦν δ’ ἔτερον, ζῶον πάλιν ἔσσομαι· ἦν δὲ καὶ ἄλλο,
οὐ μόνον εὑρήσεις, ἀλλὰ διηκόσια.

¹ Answer of the Pythia to the Emperor’s enquiry about the birthplace and parentage of Homer. This was one of the many different accounts current.

PROBLEMS, RIDDLES, ORACLES

102.—*Spoken by the Pythia to the Emperor Hadrian*¹

THOU askest me that which is unknown to thee, the parentage and country of the ambrosial Siren. A certain Ithaca was the seat of Homer, Telemachus was his father, and his mother Nestor's daughter, Polycaste. Her son was he, the most excellently wise of all mortals.

103.—*Riddle on a Raisin*

IF you had taken me in my youth, haply you would have drunk the blood shed from me; but now that time has finished making me old, eat me, wrinkled as I am, with no moisture in me, crushing my bones together with my flesh.

104.—*Another*²

GOATHERD, thou bearest thy wallet on thy back, the basket in thy hand, the goat on thy shoulders, all the tokens of thy lands.

105.—*Another*

I AM the part of an animal which affects the ground, and if you take a single letter away from me I become a part of the head. If you take away another I shall again be an animal, and if you take yet another away you will not find me one, but two hundred.

Answer: πούς (foot), οὖς (ear), υἱς (pig), σ (sign for 200).

² This would appear to be no riddle, but the description of a picture.

GREEK ANTHOLOGY

106.—ΑΛΛΟ

Τέσσαρα γράμματ' ᔁχων ἀνύω τρίβον· ήν δὲ τὸ πρῶτον

γράμμ' ἀφέλης, ἀīω· καὶ τὸ μετ' αὐτὸ πάλιν,
Βορβόρῳ εὑρήσεις ἐμὲ φίλτατον· ήν δὲ τὸ λοισθον
αἴρης, εὑρήσεις ἐπίρρημα¹ τόπου.

107.—ΑΛΛΟ

Λαμπάδα μὲν προέηκεν Ἔρως καὶ τόξα καὶ ίούς,
Αἰθιόπων δὲ κόνιν ἀντὶ βελῶν προχέει.

108.—ΑΛΛΟ

Οὐδὲν ἔσωθεν ᔁχω, καὶ πάντα μοι ἔνδοθέν ἔστι,
προῦκα δ' ἐμῆς ἀρετῆς πᾶσι δίδωμι χάριν.

109.—ΑΛΛΟ

Ἐν πυρὶ κοιμηθεῖσα κόρη θάνεν· ὁ προδότης δὲ
οἶνος· ὑφ' οὖ δὲ θάνεν, Παλλάδος ήν στέλεχος·
ὁ κτείνας ναυηγός· ἐνὶ ζώοντι δὲ τύμβῳ
κεῖται μεμφομένη τὰς Βρομίου χάριτας.

109Λ

Παλλὰς καὶ Βρόμιός τε καὶ ὁ κλυτὸς Ἀμφιγυήεις,
οἱ τρεῖς τὴν μούνην παρθένον ἡφάνισαν.

¹ Jacobs conjectures εἰσέτι βῆμα.

PROBLEMS, RIDDLES, ORACLES

106.—*Another*

WITH four letters I march along : take away the first and I hear ; take away the one after it, and you will find me very fond of mud ; and if you take away the last, you will find an adverb of place.

Answer : πούς, οὐς, ὃς, ποῦ (where?).

107.—*Another*

LOVE has thrown away his torch, bow, and arrows, and scatters Aethiopian dust instead of darts.¹

108.—*Another*

I HAVE nothing inside me and everything is inside me, and I grant the use of my virtue to all without charge.

Answer : A mirror.

109.—*Another*

A GIRL (or pupil of the eye) died in her sleep by fire ; she was betrayed by wine, and the instrument by which she died was a trunk of Pallas. He who slew her was a ship-captain, and in a living tomb she lies, finding fault with the gift of Bacchus.

Answer : The eye of Polyphemus. The trunk of Pallas is the olive-trunk used to put it out.

109A

PALLAS, Bacchus, and famous Hephaestus, all three destroyed one girl.

Answer : The same as the last.

¹ Scarcely an enigma. Aethiopian dust means "gold."

GREEK ANTHOLOGY

110.—ΑΛΛΟ

Οὐδεὶς βλέπων βλέπει με, μὴ βλέπων δ' ὄρᾳ·
ό μὴ λαλῶν λαλεῖ, ό μὴ τρέχων τρέχει.¹
ψευδής δ' ὑπάρχω, πάντα τὰληθῆ λέγων.²

111.—ΑΛΛΟ

"Αγονος ἐξ ἀγόνων, βελεηφόρος, ἔμβρεφος, ἄρσις.

112.—Χρησμὸς δοθεὶς Κροίσῳ τῷ Λυδῷ

'Αλλ' ὅταν ἡμίονος βασιλεὺς Μῆδοισι γένηται,
καὶ τότε, Λυδὲ ποδαρέ, πολυψηφίδα παρ' "Ερμον
φεύγειν, μηδὲ μένειν, μηδ' αἰδεῖσθαι κακὸς εἶναι.

113.—Χρησμὸς δοθεὶς Ἀρχιλόχῳ

'Αθάνατός σοι πᾶς καὶ ἀοίδιμος, ω Τελεσίκλεις,
ἔσσετ' ἐν ἀνθρώποισιν, δις ἀν πρωτός σε προσείπῃ
νηὸς σῆς ἀποβάντα φίλη ἐν πατρίδι γαίη.

114.—Χρησμὸς δοθεὶς τῇ μητρὶ Ἀλεξάνδρου ἐν Κυζίκῳ

Πέρσαι λάτριν ἐμὸν σημάντορα χειρὶ βιαίῃ
ἐκτανον, οἰκεία δὲ κόνις νέκυν ἀμφικαλύπτει.
τοῦ δ' ἦν τις Φαέθοντι θοῶς λεύκ' ὀστέα δείξῃ,
οὐτός τοι Περσῶν τὸ μέγα κράτος ἔνδοθι θραύσει.

¹ τρέχει δ' δ μὴ τρέχων Jacobs.

² So Friedemann : πάντα δ' ἀληθῆ λέγω MS.

¹ i.e. dreams, though unreal, portend realities.

² From Herodotus i. 55. The mule is Cyrus, whose mother was of the royal house of Media, while his father was a Persian and not of royal blood.

PROBLEMS, RIDDLES, ORACLES

110.—*Another*

No one sees me when he sees, but he sees me when he sees not ; he who speaks not speaks, and he who runs not runs, and I am untruthful though I tell all truth.¹

Answer : Sleep.

111.—*Another*

CHILDLESS child of childless parents, arrow-bearing, with a child in me, a lifting up.

Obscure.

112.—*Oracle given to Croesus of Lydia*²

But when a mule becomes King of the Medes, then, tender-footed Lydian, fly to pebbly Hermus and stand not, nor think it shame to be a coward.

113.—*Oracle given to Archilochus*³

THY son, O Telesicles, shall be immortal and the theme of song among men ; he who first shall address thee when thou descendest from thy ship in thy dear country.

114.—*Oracle given to the Mother of Alexander at Cyzicus*⁴

THE Persians slew my servant, their leader, by violence, and the earth of his home covers his corpse. Whoever shows his white bones to the sun shall break the great force of Persia within. It lies inside Asia

³ Or, rather, to his father, Telesicles.

⁴ The oracle, which is not cited elsewhere, is quite obscure. The name "Pelius" is unknown. Aparnis or Abernis was on the Hellespont.

GREEK ANTHOLOGY

5

κεῖται δ' Ἀσίδος ἐντὸς ὄριξομένη ἐνὶ νήσῳ
δάφνη καὶ ῥείθροισι παρὰ Πελίοιο γέροντος·
φράζεο δ' ἀνέρα μάντιν ὑφηγητῆρα κελεύθουν
Φωκέα, ὃς ψαμάθοισιν Ἀπαρνίδος οἰκία ναίει.

115.—Κωνσταντῖνος, ἐλθὼν ἐν τῇ Τροίᾳ πλησίον, ἡβου-
λήθη κτίσαι πόλιν βασιλικήν, καὶ λαβὼν τὸν
χρησμὸν ἀνεχώρησεν καὶ κτίζει Κωνσταντινούπολιν

Οὐ θέμις ἐν Τροίης σε πάλαι τμηθέντι θεμεῖλῳ
‘Ρώμης ἰδρῦσαι νέον οὔνομα· βαῖνε δὲ χαίρων
ἐς Μεγαρήϊον ἀστυ Προποντίδος ἄγχι θαλάσσης,
ἔνθ’ ἵχθὺς ἔλαφός τε νομὸν βόσκουσι τὸν αὐτόν.

116.—ΜΗΤΡΟΔΩΡΟΤ ΕΠΙΓΡΑΜΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ

Τίπτε με τῶν καρύων ἔνεκεν πληγῆσι πιέζεις,
ὡς μῆτερ; τάδε πάντα καλαὶ διεμοιρήσαντο
παρθένοι. ἡ γὰρ ἐμεῖο Μελίσσιον ἔβδομα δοιά,
ἡ δὲ δυωδέκατον Τιτάνη λάβειν· ἔκτον ἔχουσιν
καὶ τρίτον Ἀστυόχη φιλοπαίγμονες ἡδὲ Φίλιωνα.
εἴκοσι δ’ ἀρπάξασα Θέτις λάβε, δώδεκα Θίσβη·
ἡ δ’, ὅρα, ἡδὺ γελᾷ Γλαύκη παλάμησιν ἔχουσα
ἔνδεκα· τοῦτο δέ μοι κάρυον περιλείπεται οἶον.

5

117.—ΑΛΛΟ

a. Ποῦ σοι μῆλα βέβηκεν, ἐμὸν τέκος; β. “Εκτα
μὲν Ἰνώ
δοιά, καὶ δύδοάτην μοῖραν ἔχει Σεμέλη·

PROBLEMS, RIDDLES, ORACLES

in a circumscribed island, by the laurel and streams
of the old man Pelius. Seek for a seer to show thee
the way, a Phocian who dwells by the sands of
Aparnis.

115.—*Constantine, having come to Troy near at hand,
designed to found a royal city, and having received
this oracle departed and founded Constantinople*

It is not permitted to thee to found the new Rome
on the foundations of Troy dug of old; but go re-
joicing to the Megarian city¹ by the Propontis, where
fish and deer feed on the same pasture.

116-146.—METRODORUS' ARITHMETICAL EPIGRAMS

116

MOTHER, why dost thou pursue me with blows on
account of the walnuts? Pretty girls divided them all
among themselves. For Melission took two-sevenths
of them from me, and Titane took the twelfth.
Playful Astyoche and Philinna have the sixth and
third. Thetis seized and carried off twenty, and
Thisbe twelve, and look there at Glauce smiling
sweetly with eleven in her hand. This one nut is
all that is left to me.

Solution: There were 336 ($96 + 28 + 56 + 112 + 20 + 12 + 11 + 1$).

117

A. WHERE are thy apples gone, my child? *B.* Ino
has two-sixths and Semele one-eighth, and Autonoe

¹ Byzantium was founded by the Megarians.

GREEK ANTHOLOGY

Λύτονόη δὲ τέταρτον ἀφίγρπασεν· αὐτὰρ Ἀγανὴ⁵
πέμπτον ἐμῶν κόλπων φύχετ' ἀπαινυμένη·
σοὶ δ' αὐτῇ δέκα μῆλα φυλάσσεται· αὐτὰρ ἔγωγε,
ναὶ μὰ φίλην Κύπριν, ἐν τόδε μοῦνον ἔχω.

118.—ΑΛΛΟ

Δρεψαμένη ποτὲ μῆλα φίλαις διεδάσσατο Μυρτώ.
Χρυσίδι μὲν μήλων πέμπτον πόρε, τέτρατον Ἡροῖ,
ἐννεακαιδέκατον Ψαμάθη, δέκατον Κλεοπάτρη·
αὐτὰρ ἑεικοστὸν δωρήσατο Παρθενοπείη.
δώδεκα δ' Εὐάδην μοῦνον πόρεν· αὐτὰρ ἐς αὐτὴν
ἴηλυθον ἐκ πάντων ἑκατὸν καὶ εἴκοσι μῆλα.

119.—ΑΛΛΟ

Λυτομέναις ποτὲ μῆλα φίλαις διεμοιρήσαντο
Ινὼ καὶ Σεμέλη δώδεκα παρθενικαῖς.
καὶ ταῖς μὲν Σεμέλη πόρεν ἄρτια· ταῖς δὲ περισσὰ
δῶκε κασιγνήτῃ· μῆλα δ' ἔχεν πλέονα.
ἡ μὲν γὰρ τρισσῆσι τρί' ἔβδομα δῶκεν ἑταίραις,
ταῖς δὲ δύο πάντων πέμπτον ἔδωκε λάχος.
ἔνδεκα δ' Ἀστυνόμη μιν ἀφείλατο, καί οἱ ἔλειπεν
μοῦνα κασιγνήταις μῆλα δύω φερέμεν.
ἡ δ' ἐτέρη πισύρεσσι πόρεν δύο τέτρατα μῆλων,
πέμπτη δ' ἐκταίην μοῖραν ἔδωκεν ἔχειν.
τέσσαρα δ' Εύρυχόρη δῶρον πόρε· τέτρασι δ' ἄλλοις
μῆλοισιν Σεμέλη μίμνεν ἀγαλλομένη.

PROBLEMS, RIDDLES, ORACLES

went off with one-fourth, while Agave snatched from my bosom and carried away a fifth. For thee ten apples are left, but I, yes I swear it by dear Cypris, have only this one.

Solution : There were 120 ($40 + 15 + 30 + 24 + 11$).

118

MYRTO once picked apples and divided them among her friends ; she gave the fifth part to Chrysis, the fourth to Hero, the nineteenth to Psamathe, and the tenth to Cleopatra, but she presented the twentieth part to Parthenope and gave only twelve to Evadne. Of the whole number a hundred and twenty fell to herself.

Solution : 380 ($76 + 95 + 20 + 38 + 19 + 12 + 120$).

119

INO and Semele once divided apples among twelve girl friends who begged for them. Semele gave them each an even number and her sister an odd number, but the latter had more apples. Ino gave to three of her friends three-sevenths, and to two of them one-fifth of the whole number. Astynome took eleven away from her and left her only two apples to take to the sisters. Semle gave two quarters of the apples to four girls, and to the fifth one sixth part, to Eurychore she made a gift of four ; she remained herself rejoicing in the possession of the four other apples.

Solution : Ino distributed 35 ($15 + 7 + 11 + 2$) and Semele 24 ($12 + 4 + 4 + 4$).

GREEK ANTHOLOGY

120.—ΑΛΛΟ

‘Η καρύη πολλοῖσιν ἐβεβρίθει καρύοισιν.
 νῦν δέ τις ἔξαπίνης μιν ἀπέθρισεν ἀλλὰ τί φησίν;
 “Ἐκ μὲν ἐμεῦ καρύων πέμπτον λάβε Παρθενόπεια·
 ὄγδοατον δὲ Φίλιννα φέρει λάχος· ἡ δ' Ἀγανίππη
 τέτρατον· ἐβδομάτῳ δ' ἐπιτέρπεται Ὁρείθυια· 5
 ἕκτην δ' Εύρυνόμη καρύων ἐδρέψατο μοίρην·
 τρισταὶ δ' ἔξ ἑκατὸν Χάριτες διεμοιρήσαντο·
 ἐννάκι δ' ἐννέα Μοῦσαι ἐμεῦ λάβον· ἑπτὰ δὲ λοιπὰ
 δήιες ἀκρεμόνεσσιν ἐφήμενα τηλοτέροισιν.”

121.—ΑΛΛΟ

‘Επτάλοφον ποτὶ ἄστυ Γαδειρόθεν, ἕκτον ὄδοιο
 Βαίτιος εὐμύκους ἄχρις ἐς ἡϊόνας·
 κεῦθεν δ' αὖ πέμπτον Πυλάδου μετὰ Φώκιον οὖδας,
 Ταύρη χθών, βοέης οὔνομ' ἀπ' εὐετίης·
 Πυρήνην δέ τοι ἔνθεν ἐπ' ὁρθόκραιρον ἴόντι 5
 ὅγδοον, ἡδὲ μιῆς δωδέκατον δεκάτης.
 Πυρήνης δὲ μεσηγὸν καὶ Ἀλπιος ὑψικαρήνου
 τέτρατον· Αὐσονίης αἰλψα δυωδέκατον
 ἀρχομένης ἥλεκτρα φαείνεται Ἡριδανοῖο.
 ὡς μάκαρ, ὃς δισσὰς ἥσυστα χιλιάδας, 10
 πρὸς δ' ἔτι πέντ' ἐπὶ ταῖς ἑκατοντάδας ἔνθεν ἐλαύνων·
 ἡ γὰρ Ταρπείη μέμβλετ' ἀνακτορίη.

PROBLEMS, RIDDLES, ORACLES

120

THE walnut-tree was loaded with many nuts, but now someone has suddenly stripped it. But what does he say? "Parthenopea had from me the fifth part of the nuts, to Philinna fell the eighth part, Aganippe had the fourth, and Orithyia rejoices in the seventh, while Eurynome plucked the sixth part of the nuts. The three Graces divided a hundred and six, and the Muses got nine times nine from me. The remaining seven you will find still attached to the farthest branches."

Solution : There were 1680 nuts.

121

FROM Cadiz to the city of the seven hills the sixth of the road is to the banks of Baetis, loud with the lowing of herds, and hence a fifth to the Phocian soil of Pylades—the land is Vaccaean, its name derived from the abundance of cows. Thence to the precipitous Pyrenees is one-eighth and the twelfth part of one-tenth. Between the Pyrenees and the lofty Alps lies one-fourth of the road. Now begins Italy and straight after one-twelfth appears the amber of the Po. O blessed am I who have accomplished two thousand and five hundred stades journeying from thence! For the Palace on the Tarpeian rock is my journey's object.

Solution : The total distance is 15,000 stades (say 1,500 miles); from Cadiz to the Guadalquivir, *i.e.* to its upper waters, 2,500, thence to the Vaccaeui (south of the Ebro) 3,000, thence to the Pyrenees 2,000, thence to the Alps 3,750, thence to the Po 1,250, thence to Rome 2,500.

GREEK ANTHOLOGY

122.—ΑΛΛΟ

Εὐβλεφάροιο Δίκης ίερὰ κρήδεμνα μιήνας,
 ὅφρα σε, πανδαμάτωρ χρυσέ, βλέποιμι τόσον,
 οὐδὲν ἔχω· πίσυρας γὰρ ἐπ' οὐκ ἀγαθοῖσι ταλάντων
 οἰωνοῖσι μάτην δῶκα φίλοις δεκάδας.
 ήμισυ δ' αὖ, τρίτατόν τε καὶ ὅγδοον, ὡς πολύμορφοι 5
 ἀνθρώπων κῆρεις, ἔχθρὸν ἔχοντα βλέπω.

123.—ΑΛΛΟ

Πέμπτον μοι κλήρου, παῦ, λάμβανε· δωδέκατον δὲ
 δέξο, δάμαρ· πίσυρες δ' νιέος οἰχομένου
 παῖδες, ἀδελφειοί τε δύω, καὶ ἀγάστονε μῆτερ,
 ἐνδεκάτην κλήρου μοῖραν ἔκαστος ἔχε. 5
 αὐτάρ, ἀνεψιαδοῖ, δυοκαίδεκα δέχθε τάλαντα.
 Εὔβουλος δ' ἔχέτω πέντε τάλαντα φίλος.
 πιστοτάτοις δμώεσσιν ἐλευθερίην καὶ ἄποινα,
 μισθὸν ὑπηρεσίης, τοῖσδε δίδωμι τάδε·
 ὥδε δὲ λαμβανέτωσαν· Ὁνήσιμος εἴκοσι πέντε
 μνᾶς ἔχέτω· Δάος δ' εἴκοσι μνᾶς ἔχέτω, 10
 πεντήκοντα Σύρος, Συνετὴ δέκα, Τίβιος ὁκτώ.
 ἐπτὰ δέ μνᾶς Συνετῷ παιδὶ δίδωμι Σύρου.
 ἐκ δὲ τριηκόντων κοσμήσατε σῆμα ταλάντων,
 ῥέζετε δ' Οὐδαίῳ Ζανὶ θυηπολίην.
 δισσῶν ἔς τε πυρὴν καὶ ἄλφιτα καὶ τελαμῶνας,
 εἰκαίην δοιῶν σῶμα χάριν λαβέτω. 15

PROBLEMS, RIDDLES, ORACLES

122

AFTER staining the holy chaplet of fair-eyed Justice that I might see thee, all-subduing gold, grow so much, I have nothing; for I gave forty talents under evil auspices to my friends in vain, while, O ye varied mischances of men, I see my enemy in possession of the half, the third, and the eighth of my fortune.

Solution : 960 talents ($480 + 320 + 120 + 40$).

123

TAKE, my son, the fifth part of my inheritance, and thou, wife, receive the twelfth; and ye four sons of my departed son and my two brothers, and thou my grieving mother, take each an eleventh part of the property. But ye, my cousins, receive twelve talents, and let my friend Eubulus have five talents. To my most faithful servants I give their freedom and these recompenses in payment of their service. Let them receive as follows. Let Onesimus have twenty-five minae and Davus twenty minae, Syrus fifty, Synete ten and Tibius eight, and I give seven minae to the son of Syrus, Synetus. Spend thirty talents on adorning my tomb and sacrifice to Infernal Zeus. From two talents let the expense be met of my funeral pyre, the funeral cakes, and grave-clothes, and from two let my corpse receive a gift.¹

Solution : The whole sum is 660 talents ($132 + 55 + 420 + 12 + 5 + 2 + 34$).

¹ Probably precious ointment.

GREEK ANTHOLOGY

124.—ΑΛΛΟ

Ἡέλιος, μήνη τε καὶ ἀμφιθέοντος ἀλῆται
ξωοφόρου τοίην τοι ἐπεκλώσαντο γενέθλην·
ἔκτην μὲν βιότοιο φίλῃ παρὰ μητέρι μεῖναι
ὁρφανόν· ὅγδοάτην δὲ μετ' ἀντιβίοισιν ἀνάγκη
θητεύειν, νόστον τε γυναικά τε παῖδά τ' ἐπ' αὐτῇ 5
τηλύγετον δώσουσι θεοὶ τριτάτῃ ἐπὶ μοίρῃ.
δὴ τότε σοι Σκυθικοῦσιν ὑπ' ἔγχεσι πᾶς τε δάμαρ τε
ὅλλυνται. σὺ δὲ τοῖσιν ἐπ' ἄλγεσι δάκρυα χεύσας,
ἐπτὰ καὶ εἴκοσ' ἔτεσσι βίου ποτὶ τέρμα περήσεις.

125.—ΑΛΛΟ

Τύμβος ἐγώ· κεύθω δὲ πολύστονα τέκνα Φιλίνης,
τοῖον μαψιτόκων καρπὸν ἔχων λαγόνων.
πέμπτον ἐν ἡϊθέοις, τρίτατον δ' ἐνὶ παρθενικῆσιν,
τρεῖς δέ μοι ἀρτυγάμους δῶκε Φίλιννα κόρας·
λοιποὶ δ' ἡελίοιο πανάμμοροι ἥδε καὶ αὐδῆς 5
τέσσαρες ἐκ λαγόνων εἰς Ἀχέροντα πέσον.

126.—ΑΛΛΟ

Οὗτός τοι Διόφαντον ἔχει τάφος· ἀ μέγα θαῦμα·
καὶ τάφος ἐκ τέχνης μέτρα βίοιο λέγει.
ἔκτην κουρίζειν βιότου θεὸς ὥπασε μοίρην·
δωδεκάτην δ' ἐπιθείσ, μῆλα πόρεν χνοάειν.
τῇ δ' ἄρ' ἐφ' ἐβδομάτῃ τὸ γαμήλιον ἤψατο φέγγος, 5
ἐκ δὲ γάμων πέμπτῳ παῖδ' ἐπένευσεν ἔτει.

PROBLEMS, RIDDLES, ORACLES

124

THE sun, the moon, and the planets of the revolving zodiac spun such a nativity for thee; for a sixth part of thy life to remain an orphan with thy dear mother, for an eighth part to perform forced labour for thy enemies. For a third part the gods shall grant thee home-coming, and likewise a wife and a late-born son by her. Then thy son and wife shall perish by the spears of the Scythians, and then having shed tears for them thou shalt reach the end of thy life in twenty-seven years.

Solution : He lived 72 years ($12 + 9 + 24 + 27$).

125

I AM a tomb and I cover the lamented children of Philinna, containing fruit of her vainly-travailing womb such as I describe. Philinna gave me my fifth portion of young men, my third of maidens, and three newly married daughters; the other four descended to Hades from her womb without participating at all in the sunlight and in speech.

Solution : She had 15 children ($3 + 5 + 3 + 4$).

126

THIS tomb holds Diophantus. Ah, how great a marvel! the tomb tells scientifically the measure of his life. God granted him to be a boy for the sixth part of his life, and adding a twelfth part to this, he clothed his cheeks with down; He lit him the light of wedlock after a seventh part, and five years after his marriage He granted him a son. Alas! late-born

GREEK ANTHOLOGY

αἰαῖ, τηλύγετον δειλὸν τέκος, ἥμισυ πατρὸς
 τοῦδε καὶ ἡ κρυερὸς μέτρου ἐλῶν βιότου.
 πένθος δ' αὖ πισύρεσσι παρηγορέων ἐνιαυτοῖς
 τῆδε πόσου σοφίῃ τέρι ἐπέρησε βίου.

10

127.—ΑΛΛΟ

Παντὸς ὅσου βεβίωκε χρόνου πᾶς μὲν τὸ τέταρτον
 Δημοχάρης βεβίωκε· νεηνίσκος δὲ τὸ πέμπτον·
 τὸ τρίτον εἰς ἄνδρας· πολιὸν δ' ὅτ' ἀφίκετο γῆρας
 ἔζησεν λοιπὰ τρισκαιδεκα γήραος οὐδῷ.

128.—ΑΛΛΟ

Οἰον ἀδελφείος μ' ἐβιήσατο, πέντε τάλαντα
 οὐχ ὁσίη μοίρη πατρικὰ δασσάμενος.
 ἑπτὰ κασιγνήτοι τόδ' ἐνδεκάτων πολύδακρυς
 πέμπτον ἔχω μοίρης. Ζεῦ, βαθὺν ὕπνον ἔχεις.

129.—ΑΛΛΟ

Εἶπε κυβερνητῆρι, πλατὺν πόρον Ἀδριακοῦ
 τέμνων νη̄, “'Αλὸς πόσα λείπεται εἰσέτι μέτρα;”
 τὸν δ' ἀπαμείβετο. “Ναῦτα, μέσον Κριοῦ μετώπου
 Κρηταίου, Σικελῆς τε Πελαρίδος ἔξακι μέτρα
 χῖλια, δοιῶν δ' αὐτε παροιχομένου δρόμῳ
 πέμπτων διπλάσιον Σικελὴν ἐπὶ πορθμίδα λείπει.”

5

PROBLEMS, RIDDLES, ORACLES

wretched child ; after attaining the measure of half his father's life, chill Fate took him. After consoling his grief by this science of numbers for four years he ended his life.

Solution : He was a boy for 14 years, a youth for 7, at 33 he married, at 38 he had a son born to him who died at the age of 42. The father survived him for 4 years, dying at the age of 84.

127

DEMOCHARES lived for a quarter of his whole life as a boy, for a fifth part of it as a young man, and for a third as a man, and when he reached grey old age he lived thirteen years more on the threshold of eld.

Solution : He lived 15 years as a boy, 12 as a young man, 20 as a man, and 13 years as an old man ; in all 60.

128

WHAT violence my brother has done me, dividing our father's fortune of five talents unjustly ! Poor tearful I have this fifth part of the seven-elevenths of my brother's share. Zeus, thou sleepest sound.

Solution : The one offered is that the one brother had $4\frac{4}{11}$ of a talent, the other $\frac{7}{11}$, but I cannot work it out.

129

A TRAVELLER, ploughing with his ship the broad gulf of the Adriatic, said to the captain, " How much sea have we still to traverse ? " And he answered him, " Voyager, between Cretan Ram's Head and Sicilian Peloris are six thousand stades, and twice two-fifths of the distance we have traversed remains till the Sicilian strait.

Solution : They had travelled $3,333\frac{1}{3}$ stades and had still $2,666\frac{2}{3}$ to travel.

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130.—ΑΛΛΟ

Τῶν πισύρων κρουνῶν ὁ μὲν ἥματι πλῆσεν ἅπασαν
δεξαμενήν, δυσὶ δ' οὗτος, ὃ δ' ἐν τρισὶν ἥμασιν οὗτος,
τέτρατος ἐν τετόρεσσι· πόσῳ πλήσουσιν ἅπαντες;

131.—ΑΛΛΟ

Οἶγέ με, καὶ πισύρεσσιν ἐνιπλήσω παρεοῦσαν
δεξαμενὴν ὕραις, κρουνὸς ἄλις προρέων.
δεξιτερὸς δ' ἄρ' ἐμεῖο τόσαις ἀπολείπεται ὕραις,
ὅφρα μιν ἐμπλήσει· δἰς δὲ τόσαις ὁ τρίτος.
εἰ δ' ἀμφῷ σὺν ἐμοὶ προχέειν ρόου ἐσμὸν ἀνώγοις, 5
εἰν δλίγῃ μοίρῃ πλήσομεν ἥματίη.

132.—ΑΛΛΟ

Κύκλωψ τέγω Πολύφημος ὁ χάλκεος· οἴα δ' ἐπ' αὐτῷ
τεῦξέ τις ὀφθαλμὸν καὶ στόμα καὶ παλάμην,
κρουνοῖς συζεύξας· στάζοντι δὲ πάμπαν ἔοικεν,
ἡδ' ἔτι καὶ βλύζων φαίνεται ἀπὸ στόματος.
κρουνῶν δ' οὕτις ἄτακτος· ὁ μὲν παλάμης τρισὶ⁵
μούνοις
ἥμασιν ἐμπλήσει δεξαμενὴν προρέων
ἥματιος γλήνης· στόμα δ' ἥματος ἐν δύο πέμπτοις.
τίς κ' ἐνέποι τρισσοῖς ἵσα θέοντα χρόνον;

133.—ΑΛΛΟ

Ως ἀγαθὸν κρητῆρι θοοὶ κερόωσι ρέεθρον
οἵδε δύω ποταμοί, καὶ Βρομίοιο χάρις.
ἴσος δ' οὐ πάντεσσι ρόου δρόμος· ἀλλά μιν οἷος
Νεῦλος μὲν προρέων ἥματιος κορέσει,

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130

OF the four spouts one filled the whole tank in a day, the second in two days, the third in three days, and the fourth in four days. What time will all four take to fill it?

Answer: $\frac{12}{5}$ of a day.

131

OPEN me and I, a spout with abundant flow, will fill the present cistern in four hours ; the one on my right requires four more hours to fill it, and the third twice as much. But if you bid them both join me in pouring forth a stream of water, we will fill it in a small part of the day.

Answer: In $2\frac{2}{11}$ hours.

132

THIS is Polyphemus the brazen Cyclops, and as if on him someone made an eye, a mouth, and a hand, connecting them with pipes. He looks quite as if he were dripping water and seems also to be spouting it from his mouth. None of the spouts are irregular ; that from his hand when running will fill the cistern in three days only, that from his eye in one day, and his mouth in two-fifths of a day. Who will tell me the time it takes when all three are running ?

Answer: $\frac{6}{23}$ of a day.

133

WHAT a fine stream do these two river-gods and beautiful Bacchus pour into the bowl. The current of the streams of all is not the same. Nile flowing alone will fill it up in a day, so much water does he

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τόσσον ὕδωρ μαζῶν ἀπερεύγεται· ἐκ δ' ἄρα Βάκχου 5
θύρσος ἐνὶ τρισσοῖς ἥμασιν οἰνον ἴεις.
σὸν δὲ κέρας, Ἀχελῷε, δύ' ἥμασι. νῦν δ' ἂμα πάντες
ρεῖτε καὶ εἰν ὕραις πλήστετέ μιν ὀλίγαις.

134.—ΑΛΛΟ

Ω γύναι, ως πενήης ἐπελήσαο· ή δ' ἐπίκειται
αἱὲν ἀναγκαὶ κέντρα φέρουσα πόνων.
μνᾶν ἐρίων νήθεσκες ἐν ἥματι· πρεσβυτέρη δὲ
θυγατέρων καὶ μνᾶν καὶ τρίτον εἶλκε κρόκης.
δπλοτέρη δὲ μιῆς φέρεν ἥμισυ. νῦν δ' ἂμα πάσαις 5
δόρπον ἐφοπλίζεις μνᾶν ἐρύσασα μόνον.

135.—ΑΛΛΟ

Οἵδε λοετροχόοι τρεῖς ἔσταμεν ἐνθάδ' "Ερωτεῖ,
καλλιρόου πέμποντες ἐπ' εὐρίποιο λοετρά.
δεξιτερὸς μὲν ἔγωγε τανυπτερύγων ἀπὸ ταρσῶν
ἥματος ἑκταίῃ μοίρῃ ἔνι τόνδε κορέσσω.
λαιὸς δ' αὖ πισύρεσσιν ἀπ' ἀμφιφορῆος ἐν ὕραις· 5
ἐκ δ' ὁ μέσος τόξοιο κατ' ἥματος αὐτὸ τὸ μέσσον.
φράζεο δ', ως ὀλίγῃ κεν ἐνιπλήσαιμεν ἐν ὕρῃ,
ἐκ πτερύγων τόξου τε καὶ ἀμφιφορῆος ἴέντες.

136.—ΑΛΛΟ

Πλινθουργοί, μάλα τοῦτον ἐπείγομαι οἶκον ἔγεῖραι,
ἥμαρ δ' ἀννέφελον τόδε σήμερον, οὐδ' ἔτι πολλῶν
χρητίζω, πᾶσαν δὲ τριηκοσίησι δέουσαν
πλινθον ἔχω. σὺ δὲ μοῦνος ἐν ἥματι τόσσον ἔτευχες·

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spout from his paps, and the thyrsus of Bacchus, sending forth wine, will fill it in three days, and thy horn, Achelous, in two days. Now run all together and you will fill it in a few hours.

Answer: $\frac{6}{11}$ of a day.

134

O WOMAN, how hast thou forgotten Poverty? But she presses hard on thee, goading thee ever by force to labour. Thou didst use to spin a mina's weight of wool in a day, but thy eldest daughter spun a mina and one-third of thread, while thy younger daughter contributed a half-mina's weight. Now thou providest them all with supper, weighing out one mina only of wool.

Answer: The mother in a day $\frac{6}{17}$, the daughters respectively $\frac{8}{17}$ and $\frac{3}{17}$.

135

WE three Loves stand here pouring out water for the bath, sending streams into the fair-flowing tank. I on the right, from my long-winged feet, fill it full in the sixth part of a day; I on the left, from my jar, fill it in four hours; and I in the middle, from my bow, in just half a day. Tell me in what a short time we should fill it, pouring water from wings, bow, and jar all at once.

Answer: $\frac{1}{11}$ of a day.

136

BRICK-MAKERS, I am in a great hurry to erect this house. To-day is cloudless, and I do not require many more bricks, but I have all I want but three hundred. Thou alone in one day couldst make as many, but thy son left off working when he had

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παιᾶς δέ τοι ἐκ καμάτοιο διηκοσίαις ἀπέληγεν·
γαμβρὸς δ' αὖ τόσσης καὶ εἰσέτι πεντήκοντα.
τρισσαῖς συζυγίαις πόσσαις τόδε τεύχεται ὥραις;

137.—ΑΛΛΟ

Δάκρυ παρὰ στάξαντες ἀμείβετε· οἶδε γὰρ ἡμεῖς,
οὓς τόδε δῶμα πεσὸν ὥλεσεν Ἀντιόχου
δαιτυμόνας, ἵσης τε ¹ θεὸς δαιτός τε τάφου τε
τόνδ' ἔπορεν χῶρον. τέσσαρες ἐκ Τεγέης
κείμεθα· Μεσσήνης δὲ δυώδεκα· ἐκ δέ τε πέντε
"Αργεος· ἐκ Σπάρτης δ' ἡμισυ δαιτυμόνων,
αὐτός τ' Ἀντίοχος· πέμπτου δέ τε πέμπτου ὅλοντο
Κεκροπίδαι· σὺ δ' "Τλαν κλαῖε, Κόρινθε, μόνον.

138.—ΑΛΛΟ

Νικαρέτη παιζουσα σὺν ἡλικιώτισι πέντε,
ῶν εἰχεν καρύων Κλεῦτ' ἔπορεν τὸ τρίτον,
καὶ Σαπφοῖ τὸ τέταρτον, Ἀριστοδίκη δὲ τὸ πέμπτον,
εἰκοστὸν Θεανοῦ καὶ πάλι δωδέκατον,
εἰκοστὸν τέτρατον δὲ Φιλιννίδι· καὶ περιῆν δὲ
πεντήκοντ' αὐτῇ Νικαρέτῃ κάρυα.

139.—ΑΛΛΟ

Γνωμονικῶν Διόδωρε μέγα κλέος, εἰπέ μοι ὥρην,
ἥνικ' ἀπ' ἀντολίης πόλου ἥλατο χρύσεα κύκλα
ἥελίου. τοῦ δῆτοι ὅσου τρία πέμπτα δρόμοιο,
τετράκι τόσσου ἔπειτα μεθ' Ἐσπερίην ἄλα λείπει.

¹ I write ἵσης τε: οἶσιν MS.

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finished two hundred, and thy son-in-law when he had made two hundred and fifty. Working all together, in how many hours can you make these?

Answer: $\frac{2}{5}$ of a day.

137

LET fall a tear as you pass by; for we are those guests of Antiochus whom his house slew when it fell, and God gave us in equal shares this place for a banquet and a tomb. Four of us from Tegea lie here, twelve from Messene, five from Argos, and half of the banqueters were from Sparta, and Antiochus himself. A fifth of the fifth part of those who perished were from Athens, and do thou, Corinth, weep for Hylas alone.

Solution: There were 50 guests.

138

NICARETE, playing with five companions of her own age, gave a third of the nuts she had to Cleis, the quarter to Sappho, and the fifth to Aristodice, the twentieth and again the twelfth to Theano, and the twenty-fourth to Philinnis. Fifty nuts were left for Nicarete herself.

Solution: She had 1,200 nuts ($400 + 300 + 240 + 160 + 50 + 50$).

139

DIONDORUS, great glory of dial-makers, tell me the hour since when the golden wheels of the sun leapt up from the east to the pole. Four times three-fifths of the distance he has traversed remain until he sinks to the western sea.

Answer: 3 hours and $\frac{9}{17}$ had passed, 8 hours and $\frac{8}{17}$ remained.

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140.—ΑΛΛΟ

Ζεῦ μάκαρ, ἡ ρά τοι ἔργα τάδ' εὔαδεν, οῖα γυναικες
Θεσσαλικαὶ παίζουσι; μαραίνεται ὅμηρος Σελήνης
ἐκ μερόπων· ἵδον αὐτός· ἔην δὲ τοι νυκτὸς ἐπ' ἥῶ
δις τόσον ὅσσα δύ' ἔκτα καὶ ἔβδομον οἰχομένοιο.

141.—ΑΛΛΟ

Ἄπλανέων ἄστρων, παρόδους τὸ ἐπὶ τοῖσιν ἀλητῶν
εἰπέ μοι, ἡνίκ' ἐμὴ χθιζὸν ἔτικτε δάμαρ.
ἡμαρ ἔην, ὅσσον τε δις ἔβδομον ἀντολίηθεν,
ἔξακι τόσσον ἔην· Εσπερίην ἐς ἄλα.

142.—ΑΛΛΟ

Ἐγρεσθ', Ἡριγένεια παρέδραμε πέμπτον, ἔριθοι,
λειπομένης τρισσῶν οἴχεται ὀγδοάτων.

143.—ΑΛΛΟ

Συρτιος ἐν τενάγεσσι πατὴρ θάνεν. ἐκ δὲ ἄρ' ἐκείνης
πέντε τάλαντα φέρων ἥλυθε ναυτιλίης
οὗτος ἀδεδφειῶν προφερέστατος· ἡ γὰρ ἔμοιγε
δῶκεν ἑῆς μοίρης διπλάσιον τριτάτων
δοιῶν, ἡμετέρης δὲ δύ' ὅγδοα μητέρι μοίρης
ώπασεν, οὐδὲ δίκης ἥμβροτεν ἀθανάτων.

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140

BLESSED Zeus, are these deeds pleasing in thy sight that the Thessalian women¹ do in play? The eye of the moon is blighted by mortals; I saw it myself. The night still wanted till morning twice two-sixths and twice one-seventh of what was past.

Solution: $6\frac{6}{7}$ of the night had gone by and $5\frac{5}{7}$ remained.

141

TELL me the transits of the fixed stars and planets when my wife gave birth to a child yesterday. It was day, and till the sun set in the western sea it wanted six times two-sevenths of the time since dawn.

Answer: It was $4\frac{8}{19}$ hours from sunrise.

142

ARISE, work-women, it is past dawn; a fifth part of three-eighths of what remains is gone by.

Answer: $\frac{3}{4}\frac{6}{7}$ of an hour had gone by.

143

THE father perished in the shoals of the Syrtis, and this, the eldest of the brothers, came back from that voyage with five talents. To me he gave twice two-thirds of his share, on our mother he bestowed two-eighths of my share, nor did he sin against divine justice.

Solution: The elder brother had $1\frac{5}{7}$ talents, the younger $2\frac{2}{7}$, the mother 1 talent.

¹ Witches.

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144.—ΑΛΛΟ

- a. Ἀ βάσις ἀν πατέω σὺν ἐμοὶ βάρος ἀλίκουν ἔλκει.
β. Χά κρηπὶς σὺν ἐμοὶ τόσσα τάλαντα φέρει.
a. Ἄλλ' ἐγὼ οἶος ἅπαξ τὰν σὰν βάσιν ἐς δίς ἀνέλκω.
β. Κὴγὼ μοῦνος ἐών σὰν βάσιν ἐς τρὶς ἄγω.

145.—ΑΛΛΟ

- a. Δός μοι δέκα μνᾶς, καὶ τριπλοῦς σοῦ γίνομαι.
β. Κάγὼ λαβών σου τὰς ἵσας, σοῦ πενταπλοῦς.

146.—ΑΛΛΟ

- a. Δός μοι δύο μνᾶς, καὶ διπλοῦς σοῦ γίνομαι.
β. Κάγὼ λαβών σου τὰς ἵσας, σοῦ τετραπλοῦς.

147.—Ομηρος Ἡσιόδῳ ἐρωτήσαντι, πόσον τὸ τῶν
Ἐλλήνων πλῆθος τὸ κατὰ τῆς Ἰλίου στρατεῦσαν

Ἐπτὰ ἔσαν μαλεροῦ πυρὸς ἐσχάραι· ἐν δὲ ἐκάστη
πεντήκοντ' ὁβελοί, περὶ δὲ κρέα πεντήκοντα·
τρὶς δὲ τριηκόσιοι περὶ ἐν κρέας ἤσαν Ἀχαιοί.

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144

A. How heavy is the base I stand on together with myself! *B.* And my base together with myself weighs the same number of talents. *A.* But I alone weigh twice as much as your base. *B.* And I alone weigh three times the weight of yours.

Answer: From these data not the actual weights but the proportions alone can be determined. The statue *A* was a third part heavier than *B*, and *B* only weighed $\frac{3}{4}$ of the statue *A*. The base of *B* weighed thrice as much as the base of *A*.

145

A. Give me ten minas and I become three times as much as you. *B.* And if I get the same from you I am five times as much as you.

Answer: $A = 15\frac{5}{7}$, $B = 18\frac{4}{7}$.

146

A. Give me two minas and I become twice as much as you. *B.* And if I got the same from you I am four times as much as you.

Answer: $A = 3\frac{5}{7}$, $B = 4\frac{6}{7}$.

147.—*Answer of Homer to Hesiod when he asked the Number of the Greeks who took part in the War against Troy*

THERE were seven hearths of fierce fire, and in each were fifty spits and fifty joints on them. About each joint were nine hundred Achaeans.

Answer: 315,000.

GREEK ANTHOLOGY

148.—Χρησμὸς δοθεὶς Ἰουλιανῷ τῷ ἀποστάτῃ, ὅτε τὴν γενέθλιον ἡμέραν ἐπιτελῶν ἑαυτοῦ διῆγεν περὶ Κτησιφῶντα ἄγωνας ἵππικοὺς θεώμενος

Γηγενέων ποτὲ φῦλον ἐνήρατο μητίετα Ζεύς,
ἔχθιστον μακάρεσσιν Ὀλύμπια δώματ' ἔχουσιν.
‘Ρωμαίων βασιλεὺς Ἰουλιανὸς θεοειδῆς
μαρνάμενος Περσῶν πόλιας καὶ τείχεα μακρὰ
ἀγχεμάχων διέπερσε πυρὶ κρατερῷ τε σιδήρῳ,
νωλεμέως δ’ ἐδάμασσε καὶ ἔθνεα πολλὰ καὶ ἄλλα.
ὅς ῥα καὶ ἐσπερίων ἀνδρῶν Ἀλαμανικὸν οὖδας
ὑσμίναις πυκναῖσιν ἐλὼν ἀλάπαξεν ἀρούρας.

5

149.—Χρησμὸς δοθεὶς Τιμοκράτῃ Ἀθηναίῳ ἐρωτήσαντι
περὶ ἐπιληψίας

Μείζον’ ἀειράμενος κεφαλῆς ποιμνῆιον εὐλὴν
μηκάδος, ἀγρονόμῳ δέμας περικάββαλε μῆλον,
ἐρπηστὰν πολύπλαγκτον ἐῦρρήνου ἀπὸ κόρσης.

150.—Χρησμὸς δοθεὶς τῷ Αἰγεῖ ἐρωτήσαντι περὶ
παιδοποίας

‘Ασκοῦ τὸν προῦχοντα ποδαιόνα, φίλτατε λαῶν,
μὴ λῦσαι, πρὶν γουνὸν Ἀθηναίων ἀφικέσθαι.

¹ The scholiast gives a long explanation as follows, which shows that he had the verses in a more complete form. Goats breed worms in their heads, which fall out when they sneeze. Lay a cloak down to prevent the worms touching the ground,

PROBLEMS, RIDDLES, ORACLES

148.—*Oracle given to Julian the Apostate when in celebration of his Birthday at Ctesiphon he held Horse-races*

ZEUS the counsellor destroyed of old the race of Giants most hateful to the blessed gods who dwell in the houses of Olympus. The King of the Romans, god-like Julian, laid waste in war by fire and sword the cities and long walls of the Persians who fight hand to hand, and pitilessly he subjugated many other peoples too. It was he also who conquered, after frequent fights, the German land of the men of the West, and devastated their fields.

149.—*Oracle given to Timocrates the Athenian when he enquired about Epilepsy*

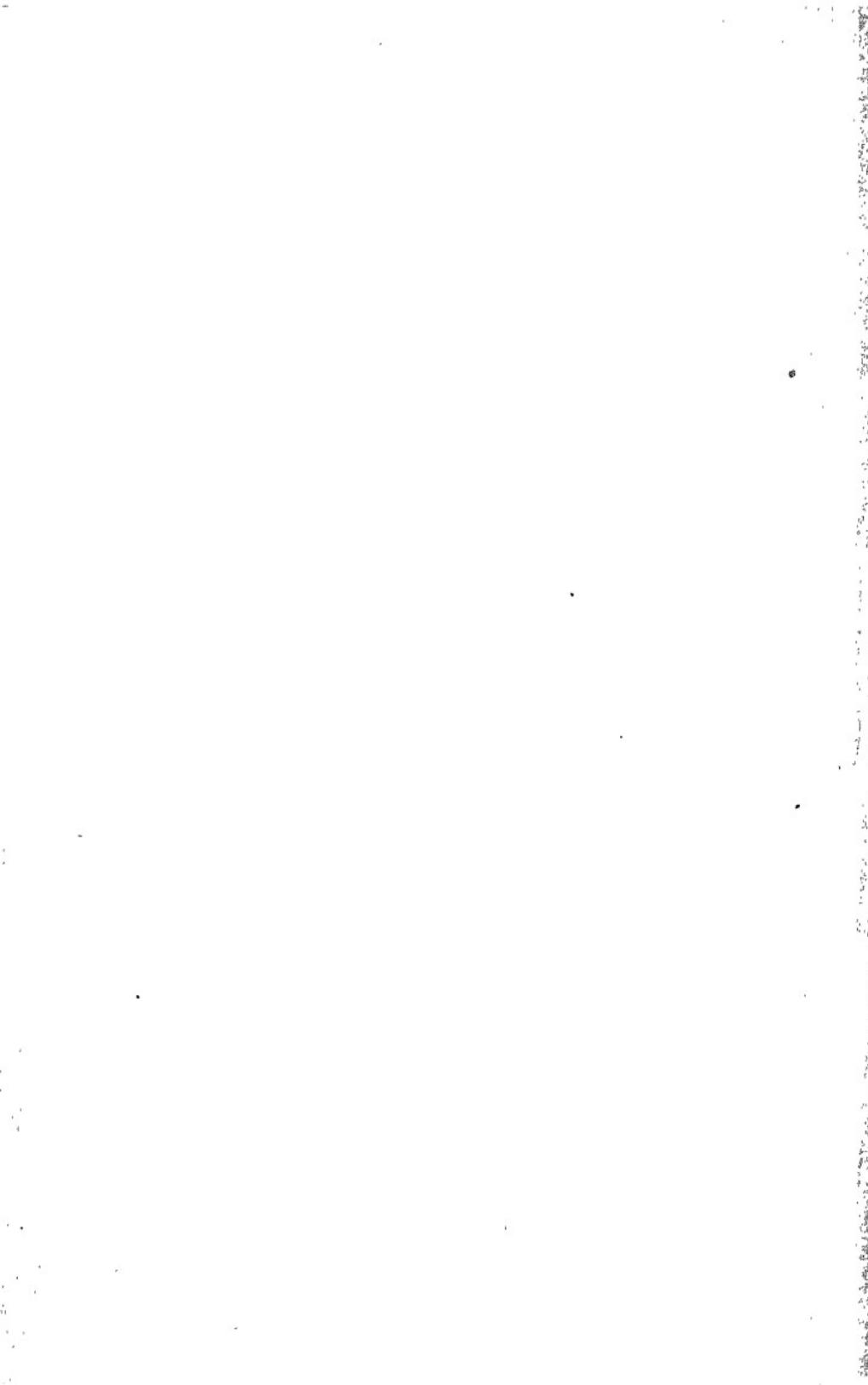
LIFTING up the largest worm from the head of a bleating beast of the flock, lay down on the ground the body of a sheep that feeds in the fields; the creeping wandering thing from a woolly head . . .¹

150.—*Oracle given to Aegeus on his enquiring how to get him Children*

DEAREST of men, loose not the projecting foot of the wine-skin before reaching the land of the Athenians.²

and taking some, wrap them in the skin of a black sheep and tie it round your neck.

¹ The meaning is "Have no intercourse with a woman."



BOOK XV

MISCELLANEA

We may consider that the miscellaneous epigrams (some of them from inscriptions) Nos. 1-20 were collected by Cephalas, as it has been pointed out that Constantinus of Rhodes, to whom we owe Nos. 14-17 and who no doubt also transcribed No. 11, was a contemporary of Cephalas, both holding ecclesiastical offices at the Court of Constantine Porphyrogenitus (A.D. 911-959). Nos. 21, 22, 24-27 consist of the so-called *Technopaegnia*, included also in some MSS. of the *Bucolic Poets*. They are poems written in enigmatic language, and each formed so as to represent the shape of some object. Nos. 28-40 are chiefly Christian poems, probably again collected by Cephalas, as two are by his contemporary, Arethas, Bishop of Caesarea, and Cometas, the author of 36-38 and 40, seems also to belong to the same period.

ΙΕ

ΣΤΜΜΙΚΤΑ ΤΙΝΑ

1.—*Eis tò ποιημάτιον Ἰωάννου Γραμματικοῦ
Ζωοτύπος τόλμησεν ἂ μὴ θέμις εἰκόνι γράψαι,
εὐεπίη δ' ἐτέλεσσε φύσιν ψευδήμονα κόσμου,
έγγυς ἀληθείης τε· γραφὴ δ' ἐψεύσατο πάντα.*

2.—*Eis τὴν πόλιν τῶν Μύρων τῆς Λυκίας
Καλλιχόρου τόδε τεῖχος ἀνηέξησε πόληος
Μαρκιανὸς σκηπτοῦχος, ὑπ' ἐννεσίησιν ὑπάρχου
Παλλαδίου, θεσμοῖς τε περίφρονος Ἄρτεμεῶνος.
ἡ δὲ πόλις παλίνορσον ἐὸν χρόνῳ εῦρατο μέτρον.*

3.—*Eis τὸν τάφον τοῦ ἀγίου Νικάνδρου
Ἐπτά με καὶ δέκα παιῶν ἐτέων ἀκέραιον, ἄχραντον,
Νίκανδρον πιστὸν μάρτυρα θῆκε θεός.*

¹ These lines should really have been omitted in the edition. They relate to the "Description of the Map of the

BOOK XV

MISCELLANEA

1.—*On a little Poem of Joannes Grammaticus*

THE painter ventured to picture what may not be pictured, and eloquence completed the counterfeited nature of the world, yea and near the truth ; but the painting invented all.¹

2.—*On the City of Myra in Lycia*

MARCIAN the emperor enlarged this wall of the city with beautiful dancing-floors, according to the counsels of Palladius the Prefect and the design of wise Artemeon, and at length the city found its ancient size restored.

3.—*On the Tomb of Nicander*

GOD made me his faithful martyr, Nicander, a boy of seventeen years, pure and unstained.²

“Universe at Gaza” by Joannes Grammaticus, which poem follows Book XIV. in the Palatine MS.

² He suffered in Mitylene during the persecution of Diocletian.

GREEK ANTHOLOGY

4.—Ἐπιτύμβιον ἐν Νικαιᾷ πλησίον τῆς λίμνης ἐν τῷ
διβελίσκῳ

Αὐχησον, Νίκαια, τὸν οὐρανομάκεα τύμβον,
καὶ τὰν ἀελίῳ γείτονα πυραμίδα·
ἀ τὸν ἐνὶ ζωῶις βεβοαμένου ἱεροφάνταν
κρύπτει ἀμετρήτῳ σάματι θαπτόμενον.
ἔστι Σακέρδωτος τόσον ἡρίον, ἔστι Σεουήρας
μνᾶμα τόδ' φεγγείτων οὐρανός, οὐκ ἀτέδας.

5

5.—ΑΛΛΟ

Οὐράνιον τὸ μνᾶμα καὶ ἀ χρυσῆλατος ἀκτὶς
ἀνδρός, ἵσον βιότῳ καὶ τάφον εύραμένου,
ἄστροις γειτονέοντα· φέρει δὲ σον οὔτινα τύμβος
ἀνέρα, τὸν τελετᾶς οὐρανίδος ζάκορον,
τὸν πάτραν ἐριποῦσαν ἀπὸ χθονὸς ὑψώσαντα,
τὸν φρενὸς ἢ γλώσσας ἄκρα λαχόντα γέρα·
δὲ πέρι δηρίσαντο καὶ ἀ νέκυν ἐν πυρὶ θεῖσα
Ἄτθης, χά κόλποις δοστέα δεξαμένα.

5

6.—ΑΛΛΟ

Τοῦτο Σακέρδωτος μεγάλου μέγα σῆμα τέτυκται
παμφαές, Ἀσκανίης ἄστρου ἐπιχθόνιον,
ἀκτίνων ἀντωπόν· ὁ δὲ ἥσυχος ἔνδοθι δαίμων
κεῖται, ὁ καὶ πάτρῃ δεξιτερὴν ταυνύσας
κεκλιμένη, καὶ στέμμα περὶ κροτάφοισιν ἀνάψας
ἴερὸν ἐκ πατρὸς παιδὶ νεαζόμενον.
διν πάτρῃ μὲν ἔδεκτο φίλον νέκυν, ἥγνισε δὲ Ἀτθης
πυρκαϊῇ, σέβεται δὲ Ἐλλὰς ἄπασα πόλις.

5

MISCELLANEA

4.—*Sepulchral Inscription at Nicaea, near the Lake, on the Obelisk*

VAUNT, Nicaea, the tomb that mounts to the sky, the pyramid that is nigh to the sun, which contains buried in the vast monument the hierophant celebrated among the living. Of Sacerdos¹ is this great sepulchre; Severa's is this monument whose neighbour is not Hell, but Heaven.

5.—*On the Same*

CELESTIAL is this monument, with its point of beaten gold, of a man who has been given a tomb equal to his life, approaching the stars; and the tomb holds a man, like to none other, the ministrant of the heavenly rites, him who upraised from the ground his city in ruins, whose were the highest gifts of intellect and speech, him for whom there was strife between Attica, that laid his corpse on the pyre, and his country that received his bones in her bosom.

6.—*On the Same*

It was built for the great Sacerdos, this great and all-resplendent tomb, the terrestrial star of Lake Ascania, flashing back the rays of the sun, and within it lies in peace the spirit, who both stretched out his right hand to his fallen country and bound about his brows the holy crown that, received from the father, bloomed again for the son; him whose dear corpse his country received, whom Attica purified by fire, and whom every city of Greece venerates.

¹ This priest, Sacerdos, upon whose tomb Nos. 4–8 were inscribed, was evidently a pagan, not a Christian.

GREEK ANTHOLOGY

7.—ΑΛΛΟ

‘Α πάτρα Νίκαια, πατήρ δέ μοι ὄργιοφάντας
οὐρανοῦ, αὐτὰρ ἐγὼ κλαρονόμος τελετᾶς·
οὗτος ὁ καὶ σεισθένσαν ἐμὰν πόλιν ἐξ ἀΐδαο
ρύσαμενος δώροις Αὔστονίοιο Διός·
θυνάσκω δ’ Ἀσκανίας μὲν ἀπόπροθεν, ἡδ’ ἐπὶ γαῖας 5
Ἀτθίδος ἀρχεγόνου πυρκαϊᾶς ἐπέβαν.
μνᾶμα δέ μοι περίσταμον ὅμώνυμος εὑρατο πάππῳ
παῖς ἐμός· ἀ δ’ ἀρετὰ λεύσσει ἐς ἀμφοτέρους.

8.—ΑΛΛΟ

Εἰς γάμος ἀμφοτέρων, ξυνὸς βίος, οὐδὲ θανόντων
μνῆμονες ἀλλήλων ἔσχον ἀποικεσίην·
καὶ σ’ αἱ μὲν τελεταὶ τε καὶ ἄρρενος ἔργα, Σακέρδως,
κηρύξει βιότου πάντας ἐς ἡελίους·
αὐτὰρ ἐμὲ Σευουήραν ἀνήρ, τέκος, ἥθεα, κάλλος, 5
τῆς πρὶν Πηνελόπης θήσει ἀοιδοτέρην.

9.—ΚΤΡΟΥ ΠΟΙΗΤΟΥ

Ἐγκώμιον εἰς Θεοδόσιον τὸν βασιλέα

Πάντα μὲν Αἰακίδαο φέρεις ἀριδείκετα ἔργα,
νόσφι λοχαίου ἔρωτος· διῆστεύεις δ’ ἀτε Τεῦκρος,
ἀλλ’ οὐ τοι νόθον ἥμαρ· ἔχεις δ’ ἔρικυδέα μορφήν,
τὴν Ἀγαμεμνονέην, ἀλλ’ οὐ φρένας οἶνος ὄρίνει·
ἐς πινυτὴν δ’ Οδυσσῆϊ δαΐφρονι πᾶν σε ἐΐσκω, 5
ἀλλὰ κακῶν ἀπάνευθε δόλων· Πυλίου δὲ γέροντος
ἴσον ἀποστάζεις, βασιλεῦ, μελιηδέα φωνήν,
πρὶν χρόνου ἀθρήσεις τριτάτην ψαύοντα γενέθλην.

MISCELLANEA

7.—*On the Same*

My country was Nicaea, my father the hierophant of heaven, and I the inheritor of the holy rite. I am he who also saved from hell, by the generosity of Roman Zeus,¹ my country cast down by earthquake. I died far away from Ascania, and in the Attic land, the mother of my race, I mounted on the pyre. My son, who bears his grandsire's name, designed this magnificent monument for me, and virtue looks on both.

8.—*On the Same*

ONE wedlock was theirs, a common life; nor in death, ever mindful of each other, were they divorced. Thee, Sacerdos, thy holy rites and thy manly works shall proclaim all the days of man's life, but I, Severa, shall grow more renowned than Penelope of old through my husband, my son, my virtue, and my beauty.

9.—CYRUS

In Praise of the Emperor Theodosius

ALL the renowned deeds of Achilles are thine, except his secret love; thou drawest the bow like Teucer, but art no bastard; thou hast the illustrious beauty of Agamemnon, but wine does not disturb thy mind. In prudence I liken thee in every way to Odysseus, but thine is without evil fraud, and thou dost distil, O King, honeyed accents like those of the old man of Pylos,² before thou seest Time touching the third generation.

¹ The Emperor. ² Nestor.

GREEK ANTHOLOGY

10.—ΑΛΛΟ

Μάρτυρας ἐν πελάγει πόθεν εῦρομεν; εἴπατε πέτραι,
εἴπατε κύματα μακρά, πόσαις ἐμάχοντο θυέλλαις.
ναῦς ἐάγη, πέσεν ἴστός, ἔδυ τρόπις, ὥλετο φόρτος.

11.—Ἐν τῷ Κάστρῳ τῆς Λίνδου

Εὐρὺ μὲν ἀρχαίνης Λίνδου κλέος, Ἀτρυτώνην
δεξαμένης ὅχθοις οὐρανίοισιν ἄκρης·
μέζων δ' αὖ κατὰ γαῖαν ἐπήρατος ἐπλετο φῆμις
παρθενικῆς γλαυκῶν πλησαμένη χαρίτων.
νῦν γὰρ Ἀθηναίης βοάᾳ θαλερὸς ἔμεν οἶκος 5
χῶρος καρπογόνους δερκόμενοις σκοπέλους·
ἄνθεμα γὰρ τόδε λαρὸν Ἀθηναίη πόρεν ἴρενς
Ἄγλωχαρτος, ἐῶν νειμάμενος κτεάνων,
κρέσσων καὶ Κελεοῦν καὶ Ἰκαρίοιο κατ' αἶν
πάμπαν ἀεξῆσαι τὴν Ἱερὴν ἐλέην. 10

12.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ

Εὗγε Τύχη με ποεῖς, ἀπραγμοσύνη μ' Ἐπικούρου
ἡδίστη κομέουσα, καὶ ἡσυχίῃ τέρπουσα·
τίπτε δέ μοι χρέος ἀσχολίης πολυκηδέος ἀνδρῶν;
οὐκ ἐθέλω πλοῦτον, τυφλὸν φίλον, ἀλλοπρόσαλλον,
οὐ τιμάς· τιμαὶ δὲ βροτῶν ἀμενηνὸς ὄνειρος. 5

¹ Evidently a fragment.

² The inscription still exists carved on the rock, and is published *I.G. xii. 1, 783.*

MISCELLANEA

10.—BY THE SAME

How is it we find martyrs in the deep sea? Tell me, ye rocks, tell me, ye long waves, with how many tempests they battled. The ship was broken, the mast fell, the keel sank, the cargo perished.¹

11.—*In the Castle of Lindos*²

WIDE is the glory of ancient Lindos which received Atrytone on the heavenly slopes of its citadel, and greater yet on earth waxed the city's lovely renown, when filled with the dark-green gifts of the virgin goddess. For now to those who look on the rocks that bear fruit the spot cries aloud that it is the flourishing home of Athena. For her priest Aglochartus made to her this sweet offering, giving to her of his own possessions, a man more skilled than Celeus and Icarus in causing through all the land increase of the holy olive.³

12.—LEO PHILOSOPHUS

THOU art kind to me, Fortune, in adorning me with the most sweet restfulness of Epicurus and giving me calm to enjoy it. What need have I of men's activity with all its cares? I desire not wealth, a blind and inconstant friend, nor honours, for the honours of mortals are a feeble dream. Away with

¹ This priest of Athena, who had a famous temple at Lindos, boasts in this and other inscriptions of having planted olive-trees. Atrytone is a name of the goddess. Celeus and Icarus were introducers respectively of corn and the vine.

GREEK ANTHOLOGY

ἔρρε μοι, ὁ Κίρκης δυνοφερὸν σπέος· αἰδέομαι γὰρ
οὐράνιος γεγαῶς βαλάνους ἅτε θηρίον ἔσθειν·
μισῶ Λωτοφάγων γλυκερὴν λιπόπατριν ἐδωδήν.
Σειρηνῶν τε μέλος καταγωγὸν ἀναίνομαι ἔχθρόν· 10
ἀλλὰ λαβεῖν θεόθεν ψυχοσσόν εὐχομαι ἄνθος,
μᾶλυ, κακῶν δοξῶν ἀλκτήριον· ὡτα δὲ κηρῷ
ἀσφαλέως κλείσας προφυγεῖν γενετῆσιον ὄρμήν.
ταῦτα λέγων τε γράφων τε πέρας βιότοιο κιχείην.

13.—ΚΩΝΣΤΑΝΤΙΝΟΥ ΤΟΥ ΣΙΚΕΛΟΥ

Ἐις τὸν θρόνον αὐτοῦ

Εἴ μέν τις σοφὸς ἐσσί, ἐφέζεο· εἰ δέ γε Μούσης
δακτύλῳ ἀκροτάτῳ ἀπεγεύσαο,
πόρρω στῆθ' ἀπ' ἐμεῖο, καὶ ἄλλοθι δίζεο ἔδρην·
κλισμὸς ἐγὼ φορέων σοφίης ἐπιτίστορας ἄνδρας.

14.—ΘΕΟΦΑΝΟΤΣ

Ἀντίγραφον πρὸς ταῦτα

Καὶ τί γε σῆμα φέρεις ἐξαίρετον, ὁ κενεαυχέσ,
ὅττι σοφοὺς φιλέεις μέν, ἀμούσους δ' ἀνταπερύκεις;
οὐ χρυσὸν φορέεις, οὐκ ἄργυρον, οὐκ ἐλέφαντα,
ἀλλά σε τεκτονίης ἡγήτορες ἄνδρες ἔτευξαν,
Καλλιόπης ἀΐδρεις καὶ ἀπευθέεις Ἡφαίστοιο, 5
πᾶσι σοφοῖς τ' ἀσόφοις τε δορήιον ἔμμεναι ἔδρην.

MISCELLANEA

thee, murky den of Circe, for I am ashamed, being of heavenly origin, to eat acorns like a beast. I hate the sweet food of the Lotus-eaters that causes men to abandon their country. I reject as my enemy the seductive music of the Sirens, but I pray to gain from God the flower that saves the soul, moly¹ that protects from evil doctrines, and stopping my ears securely with wax may I escape the ill inborn impulse. Thus speaking and thus writing may I reach the end of my days.

13.—CONSTANTINUS OF SICILY

On his Professorial Chair

If thou art one of the learned seat thyself on me, but if thou hast tasted of the Muse only with the tip of thy finger, . . . stand at a distance from me and seek a seat elsewhere. I am a chair who supports men familiar with learning.

14.—THEOPHANES

In Reply to the Above

AND what mark of distinction dost thou bear, O empty braggart, to show that thou lovest the learned and excludest on the other hand the illiterate? Thou bearest neither gold, nor silver, nor ivory, but masters of carpentry wrought thee, ignorant of Calliope and with no skill of Hephaestus,² to be a wooden seat for all, learned and unlearned alike.

¹ The magic herb of Hom. *Od.* 10, 305.

² Not workers in metal.

GREEK ANTHOLOGY

15.—ΚΩΝΣΤΑΝΤΙΝΟΤ ΤΟΤ ΡΟΔΙΟΤ

Εἰς τὸν σταυρὸν δὲν ἀνέθετο ἐν τῇ Λίνδῳ

Κωνσταντῖνος Ἰωάννου ἥδ' Εὐδοκίης με
τέκνου ἔτευξεν ἀγακλυτόν, δὲν Λίνδος μεγάλαυχος
ἥνεγκε προτέρης γενεῆς προφερέστερον ἄνδρα,
καὶ πιστὸν θεράποντα σκηπτούχοιο Λέοντος·
ῷ Ἀλέξανδρος ἀδελφὸς ἵδ' υἱὸς Κωνσταντῖνος
σκῆπτρα θεοστήρικτα συνεξαγέτην βασιλείης.

5

16.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν αὐτὸν σταυρόν

"Απαν μὲν ἔργον οὐ πρὸς ἀξίαν πέλει
τὴν σήν, ὑπερθαύμαστε κόσμου δεσπότι·
ἔργων γὰρ ἔξω καὶ φθορᾶς τὸ σὸν κλέος·
τὸ δὲ ἔργον, ὃ προσῆξε σοι Κωνσταντῖνος,
ἐπάξιον πέφυκεν, εἰ δή, Παρθένε,
τοῦ σοῦ τόκου τὸ σκῆπτρον εὖ διαγράφει,
καὶ σαρκὸς αὐτοῦ τὸ τρισδόλβιον πάθος.

5

17.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν εἰκόνα τῆς Θεοτόκου

Εἰς ζωγραφεῖν τις ἥθελέν σε, Παρθένε,
ἀστρων ἐδεῖτο μᾶλλον ἀντὶ χρωμάτων,
ἴν' ἐγράφης φωστήρσιν, ώς φωτὸς πύλη.

MISCELLANEA

15.—CONSTANTINUS OF RHODES

On the Crucifix he Dedicated at Lindos

CONSTANTINUS, the son of Joannes and Eudocia, made me, this noble cross; he whom proud Lindos bore, the foremost man of the former generation, and the faithful servant of the Emperor Leo, associated with whom his brother Alexander and his son Constantine bore the God-supported sceptres of the kingdom.

16.—BY THE SAME

On the Same

ALL works are inferior to thy dignity, more than admirable Mistress of the world: for thy glory is beyond all works and all that is corruptible. But the work that Constantinus brought thee is really worthy if, O Virgin, it well represents the sceptre of thy Son and the thrice-blessed passion of His flesh.

17.—BY THE SAME

On the Picture of the Mother of God

IF one would paint thee, O Virgin, he had need of stars rather than of colours, that thou, as the Gate of light, mightst be painted in luminaries.

GREEK ANTHOLOGY

ἀλλ' οὐχ ὑπείκει ταῦτα τοῖς βροτῶν λόγοις.
ἀ δ' οὖν φύσις παρέσχε καὶ γραφῆς νόμος,
τούτοις παρ' ἡμῶν ἴστορῃ τε καὶ γράφη.

5

18.—Εἰς τὴν τάβλαν

Οστέα σου, Παλάμηδες, ἔδει πρισθέντα γενέσθαι
ὅργανα τῆς τέχνης τῆς ἀπὸ τοῦ πολέμου·
ἐν πολέμοις γὰρ ἐὼν ἔτερον πόλεμον κατέδειξας,
ἐν ξυλίνῳ σταδίῳ τὸν φιλικὸν πόλεμον.

19.—Εἰς τινα ἰατρὸν Ἀσκληπιάδην

Ἀσκληπιάδης ἰατρὸς ἥρπασεν κόρην.
μετὰ τὴν φθορὰν δὲ τοῦ γάμου τῆς ἀρπαγῆς
ἐκάλεσε πλῆθος εἰς τὸν αὐθέντην γάμον
ἀνδρῶν χορευτῶν καὶ γυναικῶν ἀθλίων.
τῆς οἰκίας δὲ συμπεσούσης ἐσπέρας,
πάντες κατηνέχθησαν εἰς ἄδου δόμους,
νεκροὶ δ' ἔκειντο περὶ νεκροῖς πεπτωκότες.
νυμφῶν δ' ὁ σεμνός, ἐκ ρόδων πεπλεγμένος,
ἐκ τῶν φόνων ἔσταξεν αἷμα φοίνιον.

5

20.—ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ

Σιγῶν παρέρχου τὸν ταλαιπωρον βίον,
αὐτὸν σιωπῇ τὸν χρόνον μιμούμενος·
λαθὼν δὲ καὶ βίωσον, εἴ δὲ μή, θανών.

MISCELLANEA

But the stars yield not to the voice of mortals
Therefore thou art delineated and painted by us
with the material that nature and the laws of
painting afford.

18.—*On a Draught-Board*

THY bones, O Palamedes,¹ should have been sawn
up and made into instruments of the art that is
derived from war. For being in the wars thou didst
invent another war, the war of friends on a wooden
field.

19.—*On a Physician named Asclepiades*

THE physician Asclepiades stole a girl, and after
the outrage of his stolen wedding invited to his
authentic wedding a crowd of dancers and vile
women. The house collapsed in the evening and
all were sent down to the house of Hades. Corpse
lay clasping corpse, and the lordly bridal chamber,
with its wreaths of roses, dripped with red blood
from the slaughter.

20.—PALLADAS OF ALEXANDRIA

PASS by this miserable life in silence, imitating by
thy silence Time himself. Live likewise unnoticed;
or if not, thou shalt be so in death.

¹ He was said to have invented the game of draughts during the Trojan war.

GREEK ANTHOLOGY

21.—ΣΤΡΙΓΞ ΘΕΟΚΡΙΤΟΤ

Οὐδενὸς εὐνάτειρα, Μακροπτολέμοιο δὲ μάτηρ,
 μαίας ἀντιπέτροιο θοὸν τέκεν ιθυντῆρα,
 οὐχὶ Κεράσται, ὃν ποτ' ἐθρέψατο ταυροπάτωρ,
 ἀλλ' οὐ πιλιπὲς αἰθεπάρος φρένα τέρμα σάκους,
 ούνομ' δλον, δίξων, δις τᾶς Μέροπος πόθον
 κούρας γηρυγόνας ἔχε τᾶς ἀνεμώδεος.
 δις Μοίσα λιγὺ πᾶξεν ιοστεφάνῳ
 ἔλκος, ἄγαλμα πόθοιο πυρισμαράγω.
 δις σβέσεν ἀνορέαν ισαυδέα
 παπποφόνου Τυρίαν τ' . . . ,
 ω τόδε τυφλοφόρων ἐρατὸν
 πάμα Πάρις θέτο Σιμιχίδας.
 ψυχάν, ἀ βοτοβάμων,
 στήτας οἰστρε Σαέττας,
 κλωποπάτωρ, ἀπάτωρ,
 λαρνακόγυιε, χαρείς
 ἀδὺ μελίσδοις
 ἔλλοπι κούρᾳ,
 Καλλιόπῃ,
 νηλεύστῳ.

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Paraphrase. : The wife of Ulysses and mother of Telemachus (Pan was, according to one legend, said to have been the son of Penelope either by Hermes or by all the suitors) gave birth to the swift shepherd of the goat, the nurse of Zeus (in whose place a stone was given to Cronos), not Comatas (see Theocritus, *Id.* vii. 78; *κέρας* "horn" may be used for *κόμη* "hair," him whom bees nourished, but him with whom Pitys (who becomes, if you take away the P, *itys*, the rim of a shield) was once in love, Pan by name, half goat, half man, who felt desire for Echo, the maiden who divides the voice, who is the child of the voice and like to the wind; he who made for the Muse the shrill pipe (Syrinx has the two meanings of the Latin

MISCELLANEA

21.—THE PIPE OF THEOCRITUS

THE bed-fellow of nobody and mother of the far-fighter gave birth to the swift director of the nurse of him whose place a stone took, not Cerastas, whom the child of the bull once reared, but him whose heart once was burnt by the edge of a shield lacking a Pi, whole by name, a double animal who felt desire for the Meropian girl born of a voice and like to the wind, who put together for the violet-crowned Muse a shrill wound, the monument of fiery love; he who quenched the bravery that had the same name as the slayer of his grandfather and freed the Tyrian maiden from it; he to whom Paris Simichidas offered this beloved possession of the blind-bearers; rejoicing in thy soul at which, O treader of flocks, tormentor of the Saettian woman, son of a thief, without a father, box-footed, mayst thou sweetly play to the mute girl, Calliope the invisible.

fistula), the monument of Syrinx, the object of his ardent love; he who (at Marathon, where Pan is said to have personally helped the Athenians) quenched the valour of the Persians (who bear the same name as Perseus, the slayer of his grandfather Acrisius) and freed Europe from them. To him Theocritus (he plays on his name, taking Theocritus as meaning "judge of gods"), also called Simichidas, offered the beloved possession of the wallet-bearing pastoral poets (*περός*, "blind"; *πήπα*, "wallet"). Taking joy in this pipe, O Pan, goat-mounter, hoof-footed, beloved of Lydian Omphale, son of the thief Hermes with no known father (since Penelope lay with all the suitors), play sweetly on it to the dumb maiden, the invisible Muse, Echo.

GREEK ANTHOLOGY

22.—ΣΙΜΙΟΤ Ο ΠΕΛΕΚΤΣ

Ανδροθέα δῶρον δ Φωκεὺς κρατερᾶς μηδοσύνας ἥρα τίνων Ἀθάνα
τᾶμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνῳ πόλιν γῆθάλωσεν
οὐκ ἐνάριθμος γεγαῖς ἐν προμάχοις Ἀχαιῶν,
νῦν δ' ἐς Ὁμήρειον ἔβα κέλευθον,
τρὶς μάκαρ, δν σὺ θυμῷ
ὅδ' ὄλβος
ἀεὶ πνεῖ.

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Ἴλαιος ἀμφιδερχθῆσ.
σὰν χάριν, ἀγνὰ πολύθουλε Παλλάς.
ἄλλ' ἀπὸ κρανῶν ἰθαρᾶν νῦμα κόμιζε δυσκλήσ.
Δαρδανιδᾶν, χρυσοβαφεῖς τ' ἐστυφέλιξ ἐκ θεμέθλων ἄνακτας.
ἄπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἴπος.

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To be read thus:

Ανδροθέα δῶρον δ Φωκεὺς κρατερᾶς μηδοσύνας ἥρα τίνων Ἀθάνα
ἄπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἴπος,
τᾶμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνῳ πόλιν γῆθάλωσεν
Δαρδανιδᾶν, χρυσοβαφεῖς τ' ἐστυφέλιξ ἐκ θεμέθλων ἄνακτας.
οὐκ ἐνάριθμος γεγαῖς ἐν προμάχοις Ἀχαιῶν,
ἄλλ' ἀπὸ κρανῶν ἰθαρᾶν νῦμα κόμιζε δυσκλήσ.
νῦν δ' ἐς Ὁμήρειον ἔβα κέλευθον,
σὰν χάριν, ἀγνὰ πολύθουλε Παλλάς.
τρὶς μάκαρ δν σὺ θυμῷ
Ἴλαιος ἀμφιδερχθῆσ.
ὅδ' ὄλβος
ἀεὶ πνεῖ.

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23.—Εἰς τὴν βίβλον Μάρκου

Εἱ λύπης κρατέειν ἐθέλεις,
τήνδε μάκαιραν ἀναπτύσσων
βίβλον ἐπέρχεο ἐνδυκέως,
ἥς ὑπὸ γυώμην ὄλβιστην
ῥεῖά κεν ὅψεαι ἐσσομένων,
ὄντων ἡδὲ παροιχομένων,
τερπωλήν τ' ἀνήν τε
καπνοῦ μηδὲν ἀρειοτέρην.

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MISCELLANEA

22.—THE AXE OF SIMIAS

PHOCIAN Epeius, in gratitude for her strong device, gave to the virile goddess Athena the axe with which of old he laid in ruin the high, god-built towers, then when he burnt to ashes with fire-breathing doom the holy city of the Dardanidae and dashed down from their seats the gilded kings, a man who was not reckoned among the chieftains of the Achaeans, but one of low degree who carried water from the pure fountains. But now he has entered on the path of Homer, thanks to thee, holy Pallas of many counsels. Thrice blessed he whom with a gracious mind thou watchest over. This blessedness ever lives and breathes.

23.—*On the Book of Marcus*¹

IF thou wouldest overcome sorrow, unroll and peruse with care this blessed book from which thou shalt with ease look on wealth of doctrine concerning things to be, things that are, and things that were, and shalt see that joy and pain are no better than smoke.

¹ Nothing is known regarding it.

24.—ΣΙΜΙΟΤ ΑΙ ΠΤΕΡΥΤΕΣ ΕΡΩΤΟΣ

Δεῦσσέ με τὸν Γᾶς τε βαθυστέρνου ἄνακτ', Ακμονίδαν τ' ἄλλυδις ἐδράσαντα,
μηδὲ τρέσης, εἰ τόσος δὲν δάσκαια Βέβριθα λάχνᾳ γένεα.
τᾶμος ἐγὼ γὰρ γενόμαν, ἀνίκ' ἔκραιν' Ανάγκα,
πάντα δὲ Γᾶς εἰκε φραδᾶσι ληγραῖς
ἐρπετά, πάνθ' δέ σ' ἐρπετόν
δι', αἱθρας.

Χάσους δέ,

οὔτι γε Κύπριδος πᾶν
ώκυπέτας οὐδ' "Αρεος καλεῦμα·

οὔτι γὰρ ἔκραινα βίᾳ, πραῦλόγῳ δὲ πεθοῖ.

εἴκε δέ μοι γαῖα, θαλάσσας τε μυχοί, χάλκεος οὐρανός τε·
τῶν δ' ἐγὼ ἐκνοσφισάμαν ωγύγιον σκᾶπτρον, ἔκρινον δὲ θεοῖς θέμιστας.

24.—SIMIAS. WINGS OF LOVE

Look on me, the lord of broad-bosomed Earth, who established the Heaven¹ elsewhere, and tremble not if, little though I be, my cheeks are heavy with bushy hair. For I was born when Necessity was ruler, and all creeping things and those that move through the sky yielded to the dire decrees of Earth. But I am called the swift-flying son of Chaos, not of Cypris or of Ares, for in no wise did I rule by force, but by gentle-voiced persuasion, and earth and the depths of the sea and the brazen heaven yielded to me. I robbed them of their ancient sceptre and gave laws to the gods.²

¹ Uranus was son of Aemon.

² This is the Eros of the old cosmogonies and of early speculation, the ordering and unifying power which succeeded to Chaos, here called actually the son of Chaos, elsewhere the son of Night (Arist. *Birds*, 695) always one of the oldest of the gods. See Plato, *Symp.* 178 b.

GREEK ANTHOLOGY

25.—ΒΗΣΑΝΤΙΝΟΤ ΒΩΜΟΣ

- 'Ολὸς οὖ με λιβρὸς ἵρων
 Διβάδεσσιν, οὐα κάλχη
 'Τποφοινίησι τέγγει·
- Μαύλιες δ' ὑπερθε πέτρης Ναξίας θοούμεναι
 Παμάτων φείδοντο Πανός· οὐ στροβίλῳ λιγνύ⁵
 'Ιξὸς εὐώδης μελαίνει τρεχνέων με Νυσίων.
- 'Ες γὰρ βωμὸν ὄρῆς με μήτε γλούρου
 Πλίνθοις, μήτ' Ἀλύβης παγέντα βώλοις.
 Οὐδ' δν Κυνθογενῆς ἔτευξε φύτλη¹⁰
 Δαβόντε μηκάδων κέρα,
 Λισσαῖσιν ἀμφὶ δειράσιν
 "Οσσαι νέμονται Κυνθίαις,
 'Ισόρροπος πελοιτό μοι.
 Σὺν Οὐρανοῦ γὰρ ἐκγόνοις
 Εἰνάς μ' ἔτευξε γηγενής.¹⁵
 Τάων ἀείζων τέχνην
 "Ενευσε πάλμυς ἀφθίτων.
 Σὺ δ' ὡ πιῶν κρήνηθειν, ἦν
 "Ινις κόλαψε Γοργόνος,
 Θύοις τ' ἐπισπένδοις τέ μοι²⁰
 'Τμηττιαδᾶν πολὺ λαροτέρην
 Σπονδὴν ἄδην· ἴθι δὴ θαρσέων
 'Ες ἐμὴν τεῦξιν· καθαρὸς γὰρ ἐγὼ
 'Ιὸν ἰέντων τεράων, οὐα κέκευθ' ἐκεῖνος
 'Αμφὶ Νέαις Θρηϊκίαις, δν σχεδόθειν Μυρίνης²⁵
 Σοί, Τριπάτωρ, πορφυρέου φῶρ ἀνέθηκε κριοῦ.

¹ The poem is acrostic, the first letters of the lines making 'Ολύμπιε, πολλοῖς ἔτεσι θυσείας, "Olympian, mayst thou sacrifice for many years." This is addressed probably to the Emperor Hadrian. ² Frankincense.

³ i.e. silver. See Homer, *Il.* ii. 857.

MISCELLANEA

25.—BESANTINUS. THE ALTAR¹

THE black cloud of victims does not, like purple,
dye me with its reddening stream, and the knives
sharpened on the Naxian stone spare the flocks of
Pan ; the sweet-scented juice of the Arabian trees²
does not blacken me with its curling smoke. Thou
seest in me an altar not composed of golden bricks
or the clods of Alybe,³ nor let that altar be like to
me which the two gods born in Cynthus built, taking
the horns of the goats that feed about the smooth
ridges of Cynthus.⁴ For together with the children
of Heaven⁵ did the earth-born Nine rear me, the
Muses to whose art the King of the gods granted
immortality. And mayest thou,⁶ who drinkest of
the spring that the Gorgon's son⁷ opened with a
blow of his hoof, sacrifice and pour on me libations
in abundance sweeter than the honey of Hymettus'
bees. Come to meet me with a confident heart, for
I am pure of the venomous monsters which lay hid
on that altar in Neae of Thrace that the thief of the
purple ram⁸ dedicated to thee, Trito-born, hard by
Myrina.⁹

¹ The altar of horns on the hill Cynthus, in Delos, was said to have been built by Apollo and Artemis themselves when children. See Callimachus' *Hymn to Apollo*, v. 60.

² Not, it would seem, the Graces, but the three Heliconian Muses, Mneme, Melite, Aoede.

³ i.e. Hadrian, himself a poet.

⁴ Pegasus, who set the fountain of Hippocrene running with a blow of his hoof.

⁵ Jason, who was said to have built the altar in the island of Neae, from which issued the snake that bit Philoctetes. On this altar the following poem, "The Altar of Dosiadas," is supposed to have been inscribed. Besantinus, of course, is alluding to Dosiadas' poem.

⁶ Not the town in Aeolis, but another name for Lemnos.

GREEK ANTHOLOGY

26.—ΔΩΣΙΑΔΑ ΒΩΜΟΣ

Ειμάρσενός με στήτας
 πόσις, μέροψ δίσαβος,
 τεῦξ', οὐ σποδεύνας, ἵνις ἐμπούσας, μόρος
 Τεύκροιο βούτα καὶ κυνὸς τεκνώματος,
 Χρύσας δ' ἀτας, ἀμος ἐψάνδρα
 τὸν γυιόχαλκον οὐρον ἔρραισεν,
 δὲν ὠπάτωρ δίσευνος
 μόρησε ματρόρριπτος.
 ἐμὸν δὲ τεῦγμ' ἀθρήσας
 Θεοκρίτοιο κτάντας,
 Τριεστέροιο καύτας,
 θώῦξεν τάνιυξας
 χάλεψε γάρ νιν ἵῳ
 σύργαστρος ἐκδὺς γῆρας.
 τὸν δ' τὰεὶ λινεῦντ' ἐν ἀμφικλύστῳ
 Πανός τε ματρὸς εὔνέτας, φὼρ
 δίζωσ, ἵνις τ' ἀνδροβρῶτος ἰλιοραιστᾶν
 ἥρ' ἄρδιων ἐς Τευκρίδ' ἄγαγον τριπορθον.

Paraphrase: The husband of Medea (who wished to dress in man's clothes and go with Jason to Media), Jason, the man who was rejuvenated, made me; not Achilles, the son of Thetis (who changed herself, when courted by Peleus, into an Empusa), he who was cast into the fire by his mother and was slain by Paris, the herdsman, the son of Hecuba who was changed into a bitch, but Jason, he who was dear to Athena Chryse, when Medea the boiler of men (Pelias and Jason himself) broke Talus, the brazen watchman of Crete, who was wrought by Hephaestus, the god born without a father, and husband of two wives (Aphrodite and Aglaea), whom his

MISCELLANEA

26.—DOSIADAS. THE ALTAR

THE husband of the woman clothed in male attire, a man who was twice young, made me; not he who lay on the fire, the son of the Empusa, whose death was due to the Trojan cowherd, offspring of a dog, but the friend of Chryse, when the cook of men struck the brazen-limbed watchman whom the faithless husband of two wives, he who was cast away by his mother, toiled to fashion. And when he had looked on my structure, the slayer of Theocritus, the burner of him of the three nights, called out . . . for it afflicted him with its poison, the belly-creeper that had put off old age. And him . . . in the sea-girt place, the husband of Pan's mother, the thief with two lives and the son of the man-devourer, for the sake of the shafts that destroyed Ilion, brought to the Teucrian city thrice sacked.

mother Hera threw down from heaven. When Philoctetes, who slew Paris and burnt the body of Heracles (whom Zeus begat during the three nights he lay with Alcmene) saw me, he cried out in pain, for the snake that casts its skin hurt him with its poison. And him, in the island of Lemnos where he tarried, Odysseus, the husband of Penelope, the thief of the Palladion, who went twice to Hades, and Diomedes, the son of Tydeus (who ate the head of Melanippus), for the sake of his arrow, fatal to Troy, persuaded to come to the Trojan land, thrice laid waste (by Heracles, the Amazons, and the Greeks).

27.—ΣΙΜΙΟΤ ΩΝ

27.—SIMIAS. THE EGG

Κωτίλας

τῇ τέδ' ἄτριον γένεσιν
 πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγρᾶς
 τὸ μὲν θεῶν ἐριβόλας Ἐρμᾶς ἔκτιξε κάρυξ
 ἀνωγεῖ δὲκ μέτρου μονοβάμυνος μέγαν πάροιθ' ἀέξειρ
 θοῦσι δ' ὑπερθευ δικα λέχριον φέρων νέμαι ποδῶν σπαράδων πίφανσκεν
 θοαῖς τούτοις αἰόλαις νεβροῖς κῶλ' ἀλαδάσσων ὀρτιπόδων ἐλάφων τέκεσσιν
 πᾶσαι κρατηροῖς ὥπερ ἄκρων λέμεναι ποσὶ λόφων κατ' ἀρθμίας ἡχος τιθήνας
 καὶ τις ὠμόθυμος ἀμφίπαλτον αἷψ' αὐδᾶν θῆρ ἐν κδῆλπῳ δεξάμενος θαλαμῶν μυχοπάτῳ
 κάτιπ' δικα βοᾶς ἀκοὰν μεθέπων, δὴν ἄφαρ λάσιον μυφοβόλων ἀν' ὅρέων ξεσυται ἔγκος 10
 ταῖσι δὴ δαίμονων κλητῆς ἵσα θοοῖς δονέαν ποσὶ πολύπλοκα μετει μέτρα μολπᾶς
 βίμφα πετρόκοιτον ἐκλαπῶν ὕρουσ' εὐνάν, ματρὸς πλαγκτὸν μαδύμενος βαλίας ἐλεῖν τέκος
 βλαχαὶ δὲ οἷον πολυβότων ἀν' ὅρέων νοῦν ἔβαν ταυτοφύων ἐν δύτρα Νυμφῶν
 ταὶ δὲ μυρθότῳ πόθῳ φίλας ματρὸς ῥάσωντ' αἴψα μεθ' ἴμερόντα μαζῶν
 ἤχνει θέντων . . ταν πανάιλον Πιερίδων μονόδονιτον αἰδάν 15
 ἀριθμὸν εἰς δικραν δεκάδ' ἱγνίων κόσμον νέμοντα βιθυμῶν
 φῦλα' ἐς βροτῶν, μπὸ φίλας ἐλών πτεροῖσι ματρός
 λίγεια μν καμ' Ἰφι ματρὸς ἀδίς
 Δωρίας ἀηδόνεος

Lo here a new weft
 of a twittering mother,
 a Dorian nightingale;
 receive it with a right
 good will, for pure was
 the mother whose shrilly
 throes did labour for it.
 The loud-voiced herald
 of the Gods took it up
 from beneath its dear
 mother's wings, and cast
 it among the tribes of
 men and made it increase
 its number onward more
 and more—that number
 keeping the while due
 order of rhythms—from
 a one-footed measure
 even unto a full ten mea-
 sures: and quickly he
 made fat from above the
 swiftly-slanting slope of
 its vagrant feet, strik-
 ing, as he went on, a
 motley strain indeed but
 a right concordant cry
 of the Pierians, and makin-
 g exchange of limbs
 with the nimble fawns
 the swift children of the

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foot-stirring stag.—Now
these fawns through im-
mortal desire of their
dear dam do rush apace
after the beloved teat,
all passing with far-
hasting feet over the
hilltops in the track of
that friendly nurse, and
with a bleat they go by
the mountain pastures
of the thousand feeding
sheep and the caves of the
slender-ankled Nymphs,
till all at once some
cruel-hearted beast, re-
ceiving their echoing cry
in the dense fold of his
den, leaps speedily forth
of the bed of his rocky
lair with intent to catch
one of the wandering
progeny of that dappled
mother, and then swiftly
following the sound of
their cry straightway
darteth through the
shaggy dell of the snow-
clad hills.—Of feet as
swift as theirs urged
that renowned God the
labour, as he sped the
manifold measures of the
song.

To be read thus :

Kωρῆας

ματέρος

τῇ δὲ ζτριών νέον

Δωρίας ἀηδόνος

πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἔγνāς
λίγεα μιν κάμ' ἐφι ματρὸς ἀδεῖς·

τὸ μὲν θεῶν ἐριθόας 'Ερμᾶς ἔκεκε κάρυξ
φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἐλάνω πτεροῖσι ματρός·

ἔνταγε δὲ μέτρου μανοθύμουνος μέγαν πάροιθ' ἀξεῖν
ἀριθμὸν εἰς ἄκραν δεῖται ἵχνισιν κάτιμαν μέμνηται ῥυθμῶν.

θοῦάς δὲ περιθεν ἄκα λέχριον φέρων γεῦμα ποδῶν σποράδων πίφαυσκεν

χάρει θέραν . . ταν παράολον περίδων μονόδοντον αὐδάν,
θοᾶς τούτοις μεθροῖς κώλ' ἀλλάδσσασιν δραποδῶν ἐλάφων τέκεσσιν·

ταὶ δὲ αμβρότῳ πόθῳ φίλας μετρὸς δώνται αἷψα μεθ ἴμερόντα μαζᾶν,
πᾶσαι κρατηποῖς ὑπὲρ ἄκραν ἰέμεναι ποσὶ λόφων κατ' ἀρθμίας ἵχνος τιθῆνται·

βλαχαῖ δὲ σῶν πολυβρέτων ἀν' ὁρέων γομὸν ἔβαν ταυτοφύρων ἐς ἀν' ξηρὰ Νυμφῶν·

καὶ τις ἀμβρότους ἀμφίπατον αἷψιν αὐδὲν θήρ ἐν κόδληπα φεξάμενος θαλαμῶν μυχοτάτῳ
βίμφα πετρόκοιτον ἐκλιπῶν δρουστ' εὐνδὺν, ματρὸς πλαγκτὸν μαΐθμενος βαλατας ἐλεῖν τέκος·

κάτιτ' ἄκα βοῦς ἀκοῦν μεθέπων, δὴ ἕφθρος λάσιον μηφοβέλων ἀν' ὄρέων ξεντοῖται ἔγκος·
ταῖσι· δὴ διαμιων κλυνᾶς ίσα θοῖς δουέων ποσὶ πολυπλόκα μετεῖ μέτρα μολπᾶς.

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song.

GREEK ANTHOLOGY

28.—ΑΝΑΣΤΑΣΙΟΤ ΤΟΥ ΤΡΑΤΛΟΥ

Εἰς τὴν σταύρωσιν

Χριστὸς ἐπὶ σταυροῦ πεπαρμένος ἦν ποτε γυμνός,
μεσσόθι, ληϊστῆρας ἔχων ἐκάτερθε παγέντας·
καὶ μιν ἀκηχεμένη λιγέως ὀλοφύρετο μήτηρ
λύγδην ἴσταμένη, καὶ παρθένος ἄλλος ἑταῖρος·
καὶ μιν καγχαλόωντες ἐνείκεον ἀνδρες ὁδῖται
κάμμορον, οὐτιδανὸν καὶ ἀνάλκιδα φῶτα καλεῦντες.
καὶ οἱ διψαλέω στυγερὴν ὥρεξε ποτῆτα
λαὸς Ἰουδαίων ἀθεμίστιος, αἵματοχάρμης,
ὅξει κιρυάμενος πικρὸν δέπας, εἶδαρ ὀλέθρου.
ἀλλ’ ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνετο Χριστός, 10
Χριστός, ὁ καὶ Μαρίνης καὶ ἀθανάτου πατρὸς υἱός.
ταῦτα τίς ἀνθρώπων ἀγέρωχος νήπιος ἔσται
κῆρι λογιζόμενος καὶ ὄρώμενος ἐν πινάκεσσιν·
ἀνδρὸς γὰρ θεός ἔστιν, ὁ δὲ βροτὸς οὐδὲν ἀρείων.

29.—ΙΓΝΑΤΙΟΥ

Ίγνατιος πολλῆσιν ἐν ἀμπλακίησι βιώσας,
ἔλλιπον ἡδυφαοῦς ἡελίοιο σέλας·
καὶ νῦν ἐς δνοφερὸν κατακεύθομαι ἐνθάδε τύμβον,
οἴμοι· ψυχῆ μου μακρὰ κολαξόμενος.
ἀλλά, κριτὰ (βροτός εἰμι, σὺ δ' ἄφθιτος ἢδ' ἐλειήμων), 5
ἴλαθι, ἴλαθί μοι ὅμματι εὔμενεῖ.

30.—ΤΟΥ ΑΥΤΟΥ

Εἰς Παῦλον μοναχόν

Σῶμα μέν, οὐκ ἀρετὴν ὅδε τύμβος νέρθε κέκενθε
κεδνοῦ Παύλοιο· ὥστε γὰρ ἡελίου

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28.—ANASTASIUS THE LISPER

On Christ Crucified

CHRIST once was nailed naked on the cross, in the midst, with robbers crucified on either side. And His Mother, grieving sore, bewailed Him loudly, standing by and sobbing, and another, His virgin companion.¹ And the wayfarers mocked and reviled Him in His misery, calling Him a man of no account or courage. And the wicked and bloodthirsty people of the Jews offered Him, when He thirsted, an abominable drink, filling a bitter cup with vinegar, the potion of death. But Christ, outstretched there, was silent and resisted not, Christ, the Son of Mary and an immortal Father. A proud man shall be as an infant when he reflects on this in his heart and sees it in pictures; for God is better than men, but man in no way better than God.²

29.—IGNATIUS

I, IGNATIUS, who lived in many sins, have left the brightness of the sweet sunlight, and here I am hidden in a dark tomb, my soul enduring, alas! long punishment. But, O Judge (I am a mortal and thou eternal and merciful), look on me graciously with benevolent eye.

30.—BY THE SAME

On the Monk Paul

THIS tomb hides beneath it the body, not the virtue, of renowned Paul; for his admirable dis-

¹ St. John.

² This last line is so silly that I think it must be corrupt.

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τοῦδέ γ' ἀπαστράπτουσιν ἀριπρεπέες λόγοι αἴγλη,
ἡδ' ἀρετῆς κάματοι εὐχος ἔχουσι μέγα.
εἴκοσιν ἐς λυκάβαντας ἵδε τρισὶν ἥρκεσε γαίη,
ζήσας δ' αὖ λογικῶς ἐσθλὸν ἔδεκτο τέλος. 5

31.—ΤΟΥ ΑΥΤΟΥ

Ἐls Σαμουὴλ διάκονον τῆς μεγάλης ἐκκλησίας
Ιερὸς ἐν λαγόνεσσι Σαμουὴλ κεύθεται γαίης,
πάντα λιπῶν βιότου, ὅσσα περ εἰχε, θεῷ·
καὶ νῦν εὐσεβέων εἰσέδραμε φαίδιμον αὐλήν,
δόξαν ὑπὲρ μεγάλων ληψόμενος καμάτων.

32.—ΑΡΕΘΑ ΔΙΑΚΟΝΟΤ

Γεγονότος δὲ καὶ ἀρχιεπισκόπου Καισαρείας Καππαδοκίας

Ἐπὶ τῇ ἰδίᾳ ἀδελφῇ

Εὶ καὶ μοι λύχνον αἰῶνος ταχὺς ἔσβεσεν οἶτος,
λαμπάδος ἡμετέρης φέγγος ἀμερσάμενος,
ἀλλά γ' ἄρ' ἥρκεσε λύσσῃ ἑῆς κακότητος ὁ δαίμων
πᾶσαν ἐμὴν τελέσαι στυγναλέην βιοτήν.
Θῆκε με χήρην ἐγγὺς ἀειρομένου μοι μαζοῦ,
οὐδ' ἐπὶ τέκνον ἴδον καλὸν ἀθυρόμενον, 5
ἥδη τοκεῦσιν ἄγαλμα παραγκάς· τῷ γέ με πένθος
ἄτλητον μαλερῷ τηκεδόνος δάμασε
πυρσῷ. τρεῖς πρὸς ἑέικοσ' ἐποιχομένην ἐνιαυτοὺς
ἔσχεν τύμβος ὅδε ξεινοδόκος γενέθλης
ἡμετέρης· ἐνθ' ὑφηνον γενετῆρες ἄπασι
γηραλέοι θρῆνον τιλλόμενοι πολιήν,
καὶ χορὸς εὐγενέων στενάχοντες ἀδελφῶν "Ανυης
μνώμενοι ἀσπασίως εἴδεος ἀγλαΐης. 10

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courses are dazzling as the light of the sun, and the labours of his virtue have great glory. For twenty years and three he endured on earth, and having lived conformably to the Word, met with a good end.

31.—BY THE SAME

On Samuel, Deacon of the Great Church

HOLY Samuel lies hid in the womb of earth, having left all the possessions he had to God ; and now he hath entered the bright court of the pious to receive glory for his great labours.

32.—ARETHAS¹ THE DEACON,

WHO BECAME ALSO ARCHBISHOP OF CAESAREA IN
CAPPADOCIA

On his own Sister

EVEN if swift fate has put out the lamp of my life, depriving my torch of its light, yet did my evil demon satisfy the fury of his spite in making all my life wretched. He made me a widow early just as my breasts were swelling, nor did I look on a fair child at play, the sweet jewel in a parent's arms. Therefore did mourning overcome me by the cruel torch of decline. In my twenty-third year did this tomb, the hospice of my race, receive me. There did my aged parents weave for all a dirge, tearing their grey hair, and the company of Anna's noble brothers groaned as they bethought them fondly of the brilliance of her beauty.

¹ Arethas (tenth century A.D.) is now best known as the owner of a fine library, from which some of our most precious MSS. (*inter alia* the Bodleian Plato) come.

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33.—ΤΟΥ ΑΥΤΟΥ

·Εἰς τὴν αὐτήν

Τὸ σεμνὸν ἥθος, τὴν φιλάνθρωπον χάριν,
τὸ πρὸς τεκόντας τοῦ τρόπου πειθήνιον
(αἰδὼς γὰρ ἥγεν ώς διδάσκαλος μέγας
παρών), τὰ λαμπρὰ τοῦ γένους γυνωρίσματα,
καὶ τὰς φιλάνδρους ἐνστάσεις πρὸς τὴν φύσιν
κλονοῦσαν ἀστήρικτα χηρείας βίᾳ,
ἀντεμπλοκῇ δὲ κρειττόνων ἡττωμένην¹
(ἀφ' ὧν τὰ φαιδρὰ στέμματα πρὸς ἀξίαν
μόνανδρον ἐκλάμποντα) τὴν παρρησίαν
"Ανηνης ἀμαυροῦν οὐ δυνήσεται τάφος.
πάντων γὰρ αὐτῆς οὐδαμῶς λάθοι στόμα
καλὸν φερούσης νουθέτημα τῷ βίῳ.
εὶ δ' οὖν, λαλήσει καὶ γραφὴ πάντων πλέον
αὕτη παρ' αὐτὸν τὸν τάφον τεθειμένη.

5

10

34.—ΤΟΥ ΑΥΤΟΥ

Ἐις Φεβρωνίαν μοναχήν

Δρᾶσέ τί που καὶ νερτερίοις μετὰ πνεύμασιν ἀνδρῶν
Φεβρωνία ἔῆς σύμβολα συμπαθής,
εἴ τις κάνθάδε χρειώ ἀφνειῶν ἥε πένησιν.
οὐδὲ γὰρ οὐδ' αὐτοῦ τῆς σφετέρης ἐς ἅπαν
ψυχαὶ λήθονται μεγαθύμων εὐεργείης.
ἔμπα γε μὴν αἰῶν ἡμετέρου βιότου
ἄρκιος εἴη θεῖον ἐπὶ προέμεν θάλαμόν μιν
Χριστοῦ, τόν ρά νυδὸν σεμνὸν ἔλ' ἀφθορίης,
λαμπάδ' ἐλαίῳ φαιδρύνοντα φιλοπτωχείης.
ἥς τόδε σῆμ' ὑπνου γνῶθι πολυχρονίου.

5

10

¹ So Boissonade: ἡττωμένης MS.

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33.—BY THE SAME

On the Same

THE tomb shall not have power to obscure the austere virtue of Anna, the grace of her kindness, her submissive ways towards her parents (for modesty was with her like a great teacher and guided her), the brilliant characteristics of her race, her resistance, owing to love of her husband, to nature which tried to shake her unsupported widowhood by force, but was overcome by her clinging to the Higher Powers (whence the bright crowns shining forth in testimony of her worth in refusing to re-wed), and finally her frankness. For the mouths of all can by no means forget her who gave so good an admonition by her life. But if they do, this inscription placed beside her tomb shall speak more than all.

34.—BY THE SAME

On the Nun Febronia

FEBRONIA must surely have given some token of her sympathy to the spirits below likewise, if there, too, the poor have need of the wealthy; for not even there do the souls of the generous forget entirely their beneficence. But in any case the space of our life¹ would suffice to send her forth to the holy bridal chamber of Christ, whom she took as the bridegroom of her chastity, keeping bright her lamp with the oil of love for the poor. Learn that this is the monument of her long, long sleep.

¹ i.e. her good works when alive.

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35.—ΘΕΟΦΑΝΟΤΣ

Εἴθε κρίνον γενόμην ἀργένναον, ὅφρα με χερσὶν
ἀρσαμένη μᾶλλον σῆς χροτιῆς κορέσης.

36.—ΚΟΜΗΤΑ

Αμφοτέρας, πολύμυθε, Κομητᾶς σεῦ οὐθρήσας
κύρβεις γηραλέας, θῆκεν ἀειθαλέας.

37.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν ὑπὸ αὐτοῦ διωρθωμένην Ὁμήρου ποίησιν
Σεῦ βίβλους, μεγάθυμε, Κομητάς, Ὅμηρε, δύ' ἄρδην
εὑρὼν γηραλέας, τεύξατο ὥπλοτέρας.
γῆρας ἀποξύσας γὰρ ἀριπρεπέας τε βροτοῖσι
πάμπαν ἔδειξε σοφοῖς, οἷσιν ἔνεστι νόος.

38.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Εὑρὼν Κομητᾶς τὰς Ὅμηρείους βίβλους
ἔφθαρμένας τε κούδαμῶς ἐστιγμένας,
στίξας διεσμίλευσα ταύτας ἐντέχνως,
τὴν σαπρίαν ρύψας μὲν ὡς ἀχρηστίαν,
γράψας δ' ἐκαινούργησα τὴν εὐχρηστίαν.
ἐντεῦθεν οἱ γράφοντες οὐκ ἐσφαλμένως
μαθητιῶσιν, ὡς ἔοικε μανθάνειν.

5

¹ *cp. the anonymous couplets, Book V. 85, 86.*

² *i.e. Homer.*

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35.—THEOPHANES

WOULD I could be a white lily that thou mightest take me up in thy hands and sate me still more with thy skin.¹

36.—COMETAS

TELLER of many tales,² Cometas, seeing both thy tables were aged, made them everlasting.³

37.—BY THE SAME

On the Poems of Homer corrected by him

GREAT-SOULED Homer, Cometas having found thy books utterly aged, made them younger; for, having scraped off their old age, he exhibited them in new brilliancy to those of the learned who have understanding.

38.—BY THE SAME

On the Same

I, COMETAS, finding the books of Homer corrupt and quite unpunctuated, punctuated them and polished them artistically, throwing away the filth as being useless, and with my hand I rejuvenated what was useful. Hence writers now desire to learn them not erroneously, but as is proper.

¹ This Cometas, who lived probably at about the date of the compilation of the *Anthology* (tenth century A.D.), made, as we see from this and the following epigram, a corrected text of Homer.

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39.—ΙΓΝΑΤΙΟΤ

Εἰς τὰ αὐτοῦ

Ίγνατιος τάδε τεῦξε σοφῆς πολύϊδρις ἀοιδῆς·
Ίγνατιος τάδε τεῦξεν, δις ἐς φάος ἥγαγε τέχνην
γραμματικήν, λήθης κευθομένην πελάγει.

39.A

Τὰ τοῦ Πλάτωνος ἔξερευνίσας βάθη
τὰ τῶν λογισμῶν ἔξερίζωσας πάθη.

40.—ΚΟΜΗΤΑ

Οππότε Παμμεδέοντος ἐὺς πάϊς, ὕρχαμος ἀνδρῶν,
δις πᾶσι θυητοῖσι καὶ ἀθανάτοισιν ἀνάσσει,
ἀσπαλιεύσιν ἔειπε μαθητῆσιν πινυτοῖσι·
“Δάζαρος ἄμμι φίλος φάος ἔλλιπεν ἡελίοιο
ούποτε, τόφρα κέκευθε τεθρήμερον ἄπλετος αἴα.” 5
ἄλλ’ ἄνεω¹ μὲν ἔκειτο, μεμυκώς χείλεα σιγῇ,
σῶμά τε πυθόμενος καὶ δστέα καὶ χρόα καλόν,
ψυχὴ δ’ ἐκ ῥεθέων πταμένη ἄϊδόσδε κατῆλθεν,
ἄρρητον δὲ φίλοισι γόον καὶ πένθος ἔθηκεν,
ἐκ πάντων δὲ μάλιστα Μάρθη Μαρίη τε δμαίμοις 10
αὐτοκαστιγνήταις.

Ψυχῆς γάρ φιλέεσκον ἀδελφεόν, ὅστις ἔκειτο
μεσσόθι ἐν νεκάδεσσιν ἀκήριος, ἄψυχος αὔτως.
τοῦ πότμον γοώσαι ὁδυρόμεναι τε ἔθρήνευν,
σήματος ἔκτοθι οὖσαι καὶ ἑζόμεναι περὶ τύμβῳ. 15
ὅφρα μὲν ἡέλιος τρίτον ἤνυσεν ἦμαρ ἐς αἶαν,
τόφρα δὲ κάν νεκάδεσσιν ἐτήκετο Δάζαρος ἄπνους.
ἄλλ’ ὅτε δὴ τετράτη ρόδοειδῆς ἥλυθεν ἡώς,

¹ I write so : ἀλλὰ νέον MS.

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39.—IGNATIUS

On his own Work

IGNATIUS was the author of these works, highly skilled in learned song; Ignatius was their author, he who brought to light the science of grammar hidden in the ocean of oblivion.

39A

By exploring the depths of Plato thou hast uprooted the passions that disturb reasoning.

40.—COMETAS

WHEN the good Son of the Almighty, chiefest of men, who rules over all mortals and immortals, said to the wise fishermen, His disciples, "Lazarus our friend has not left yet the light of the sun, while the vast earth covers him these four days," yet speechless Lazarus lay, his lips closed in silence, his body and bones and goodly flesh decaying; and his soul, taking flight from his limbs, went to Hades. Unspeakable sorrow did he cause to his friends, and most of all to Martha and Mary, his own sisters; for from their hearts they loved their brother, who lay without hurt, thus lifeless in the midst of the dead. His fate they lamented with wailing and dirges, remaining outside the grave and seated by the tomb. Till the sun made the third day on earth, so long was Lazarus decaying lifeless among the dead. But when the fourth rosy dawn came then did the Son

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καὶ τότε δὴ προσέειπε θεοῦ πάϊς μεγάλοιο
εὐπατρίδησι φίλοις, οἱ πὰρ θεοῦ ἐκγεγάντο,
οἱ πέρι μὲν βουλῆ μερόπων, πέρι δὲ ήν απάντων,
οὗς ἔκπαγλ' ἐφίληστ', ωσεὶ θεοῦ υἷας ἐόντας,
ῶν καὶ ἀπὸ γλώσσης γλυκίων μέλιτος ρέεν αὐδή,
καὶ ἔπεια νιφάδεσσιν ἑοικότα χειμερίησιν.

“Ω φίλοι ἀγλαόθυμοι, ἐπεὶ θεὸς ἐστὶ σὺν ἡμῖν,
κεκλυτέ μεν πάντες τε ὅσοι θεὸν ἔνδον ἔχοιτε,
ὅφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
δεῦτ' ἐς Βηθανίην, ὅθι Λάζαρον ἔλλιπε θυμός,
σπεύσομεν ὅττι τάχιστ', ὅφρα κλέος ἀφθιτον ἵσχω.
ἀνστῆσαι γὰρ ἔπειμι καὶ ἐξ Ἐρέβεως φίλον ἀμόν.”
τὸν δὲ αὐτὲ προσέειπον εὐήνυορες ἀγλαόθυμοι:

“Ιομεν, ὡς ἐκέλευσας, ἀλίγκιε πατρὸς ἑοῖο.”
εἶπον δὲ δὲ αὐτὸς ἔβαινε, καὶ ἡγεμόνευε μαθηταῖς.
σπερχόμενοι δὲ εἴποντο μετ' Ἱχνια Παμμεδέοντος,
ἡῦτε ἔθνεα εἶσι μελισσάων ἀδινάων,
πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων.
ῶς εἴποντο ὅπισθε θεοῦ μεγάλοιο μαθηταί.
ἄλλ' ὅτε δὴ ρ' ἰκάνοντο πολυκλαύστῳ ἐνὶ τύμβῳ,
καὶ τότε δὴ λίσσοντο κυλινδόμεναι παρὰ ποσσὸν
Χριστὸν παμμεδέοντα κασίγνηταί τε ἔται τε.

“Γοννούμεσθά σ', ἄναξ, δος ὑπέρτατα δώματα ναίεις.
Λάζαρον δν φιλέεσκες, ἐν ἔγκασιν ἥλυθεν ἄδου·
εὶ γὰρ τῇδε ἔησθα, ἄναξ νεκάδων ἀϊδωνεὺς
οὕποτ' ἔτλη μεῖναι, ἐπειὴ πολὺ φέρτατος ἥσθα·
ἄλλὰ καὶ ὡς ἐθέλων δύνασαι πάλιν αὐτὸν ἐγεῖραι.”
καὶ τότε δὴ ὑψιστος ἀμείβετο· “Ποῦ ποτε κεῖται;”
αἱ δὲ ἄρα ὀτραλέως ἀνὰ ἥριον ἥλυθον ἄρδην·
δὴ τότε ἐπεὶ δεῖξαν θεῷ αὐτὸν σῆμά τε λυγρόν,
εἶπεν ἄρ· “Ορμηθέντες ἀείρατε πῶμα τάφοιο.”
αὐτὰρ ἐπεὶ ἀνέῳκτο τάφος λυγρὸς φθιμένοιο,

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of great God thus speak to His noble friends who were born of God, who were superior in wisdom to all men, whom He loved marvellously as if they were the Sons of God, from whose tongues flowed speech sweeter than honey and words like to winter snow-flakes : "O my noble-hearted friends and all who have God within them, list to me, since God is with us, that I may say what my heart within my breast bids me. Come, let us haste with all speed to Bethany, where Lazarus' soul left him, that I may have eternal renown, for I go to raise my friend even from Hell." And those excellent and noble-hearted men thus answered him back : "Let us go as Thou biddest, O like to Thy Father." They spoke, and He himself went on leading His disciples, and they in haste followed the steps of the Almighty ; as the tribes of the multitudinous bees go forth, ever continuing to issue from the hollow of the rock, so did the disciples follow great God. But when they reached the tomb much bewept ; then his sisters and friends, casting themselves at His feet, besought Almighty Christ : "We clasp Thy knees, O King who dwellest in the highest mansions ; the Lazarus Thou didst love is gone to the bowels of Hell. If Thou hadst been here, Hades, the King of the dead, had never dared to abide, for Thou art far more puissant. But even so if Thou wilt, Thou canst raise him up again." And then the Most High answered, "Where lieth he ?" Then swiftly they went close to the tomb. When then they showed him and the doleful tomb to God He said, "Haste ye and take off the cover of the tomb." But when the doleful tomb of the dead man lay open, then He who was

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καὶ τότε δὴ μέγ' ἕϋσε θεὸς μέγας ἥδε καὶ ἀνήρ·
 “Λάζαρε, δεῦρ’ ἵθι, κλῦθι ἐμεῖο, καὶ ἔρχεο ἔξω.”
 ὡς οὖν νεκρὸς ἀκουσε θεοῦ λόγου φῆσαντος,
 λυσιμελῆς ἀνέδυ, πεπεδημένος, ἔμπνους, ὁδωδώς.
 τὸν καὶ ἴδοντες ὅμιλοι ἐθάμβεον ἐν κραδίησιν.
 αὐτίκα δὲ ὑψιμέδοντα ἐκύδαινον θεὸν ἐσθλόν,
 καὶ κλέος ἄφθιτον ἔσχε πατὴρ μέγας υἱος ἐῆσ.

55

ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΤΩΙ ΙΠΠΟΔΡΟΜΩΙ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΕΩΣ

41.—ΑΔΗΛΟΝ

Ἐις τὴν εἰκόνα Κωνσταντίνου ἡνιόχου
 Χάλκεος οὐκ ἔστης βιόων ἔτι, Κωνσταντῖνε·
 ἀντὶ γὰρ εὐκλείης ἥρκεσε βασκανίη.
 ὡς δὲ θάνες, τότε δή σε πόλις ξύμπασα γεραίρει
 οἷς δύναται· τί δὲ σῆς ἄξιον ἵπποσύνης;

42.—ΑΛΛΟ

Ἐξότε Κωνσταντῖνος ἔδυ δόμον “Αἴδος εἰσω,
 ὥχετο σὺν κείνῳ πᾶν κλέος ἡνιόχων.

43.—ΑΛΛΟ

Χρύσεον ἀντ’ ἀρετῆς γέρας ἔπρεπε Κωνσταντίνῳ,
 οὐδένα τῆς τέχνης τοῖον ἐνεγκαμένης.

¹ Some scurrilous verses relating to the author and this poem are added in the MS. They are as follows: “Cometas, thou wast a Thersites, and how didst thou assume the part of Achilles, thou wretch? Away with these works of thy unpoetical mind, and cast to the deuce or put on thy own

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both great God and man called out aloud, "Lazarus, come hither, hearken to me and come out." But when Lazarus heard the voice of God the Word, he came forth with decaying limbs bound in grave-clothes, breathing, and stinking. The multitudes, when they saw him, marvelled in their hearts, and straight they glorified the good God who ruleth on high, and the great Father of the good Son got Him great glory.¹

EPIGRAMS IN THE HIPPODROME AT CONSTANTINOPLE²

41.—ANONYMOUS

On the Statue of the Charioteer Constantinus

THOU didst not stand in bronze while still alive, Constantinus, for envy prevailed against fame. But now on thy death the whole city honours thee as it can; but what is worthy of thy horsemanship?

42.—*On the Same*

SINCE Constantinus entered the house of Hades all the glory of charioeing is gone with him.

43.—*On the Same*

CONSTANTINUS deserved a golden gift for his merit, for his art has produced none like to him. While

humped back these verses full of filth." From a literary point of view, indeed, there is nothing to be said for the production, chiefly made up of Homeric reminiscences.

² Many others on charioeers will be found at the end of the following book.

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κουρίζων νίκησεν ἀειδομένους ἐλατῆρας·
γηραλέος δὲ νέους δεῖξεν ἀφαυροτέρους.
ὅντινα καὶ μετὰ πότμον ἀειμνήστῳ τινὶ θεσμῷ
δῆμος καὶ βασιλεὺς ἰδρυσαν ἄξομενοι.

5

44.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἡνίοχον

Πορφύριον λιξαντα πόνων, λύσαντά τε μίτρην,
καὶ πάρος ἀντ' ἀρετῆς χάλκεον ἐσταότα,
τῇδε πάλιν χαλκοῦ τε καὶ ἀργύρου ἰδρύσαντο.
πρέσβυν, σὺ δὲ ξείνων ἀντιάσας γεράων,
δῆμου μὲν βοόωντος ἔλεις παλίνορσον ἴμάσθην,
ώς δὲ δὶς ἥβήσας μαίνεαι ἐν σταδίοις.

5

45.—ΑΛΛΟ

Εἰς Ἰουλιανὸν τὸν ἡνίοχον

Τοῦτον Ἰουλιανόν, Τυρίης βλάστημα τιθήνης,
ἡνίοχον πολλοὺς δεξάμενον στεφάνους,
αὐτὸς ἄναξ καὶ δῆμος ἅπας καὶ πότνια Βουλὴ
ἐστησαν, κοινὴν ψῆφουν ἐνεγκάμενοι.
γήραι γὰρ σταδίων ἀπεπαύσατο· πᾶσι δὲ φίλτρον
κάλλιπεν, οἰσιν ἔρως ἦνθεεν ἀντιπάλων.

5

46.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἡνίοχον

Πορφύριος Λίβυς οὗτος· ἀεθλοφόρων δ' ἐπὶ δίφρων
μοῦνος παντοδαποὺς ἀμφέθετο στεφάνους.
νίκη γὰρ βασίλεια μεριζομένη κατὰ δῆμον,
χρώμασι καὶ πέπλοις συμμετάβαλλε τύχας·

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yet a youth he overcame the celebrated drivers, and in his old age showed that the young were his inferiors. The people and the Emperor, reverencing him even after his death, set up his statue by a decree that will ever be remembered.

44.—*On Porphyrius the Charioteer*

HERE they set up again in brass and silver Porphyrius, who formerly, too, stood here in brass owing to his merit, when he had ceased from his labours and unbuckled his belt. Old man, after receiving honours from abroad, thou didst at the loud request of the people take up thy whip again and dost rage furiously on the course, as if in a second youth.

45.—*On Julianus the Charioteer*

THE Emperor himself, the whole People, and the reverend Senate, by a common vote erected this statue of Julianus, whose mother and nurse was Tyre, a charioteer who had won many crowns. For in his old age he had retired from the course, leaving regret even to all in whom love of his rivals was strong.

46.—*On Porphyrius the Charioteer*

THIS Porphyrius was an African, and he alone on his victorious chariot gained crowns of all varieties. For Queen Victory, divided among the factions¹ of the people, changed fortune altogether with colour

¹ For the factions of the circus, see Gibbon, ch. xl. Porphyrius had originally driven for one of the other factions. Ever since he began to drive for the Blues, they were victorious.

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ἵρμοσε δ' αὐτὸν ἔχειν Βενέτοις πλέον, ἐνθεν ἀνέστη 5
χρύσεος ἀντ' ἀρετῆς, χάλκεος ἀντὶ πόνων.

47.—ΑΛΛΟ

Τοῦτον Πορφύριον Λιβύη τέκε, θρέψε δὲ 'Ρώμη,
Νίκη δ' ἐστεφάνωσεν ἀμοιβαδόν, ἄλλοτ' ἀπ' ἄλλου
χρώματος ἄκρα φέροντα καρήατι σύμβολα νίκης.
πολλάκι γὰρ δῆμους ἡλλάξατο, πολλάκι πώλους·
ιῦν μὲν ἔων πρῶτος, τοτὲ δ' ἔσχατος, ἄλλοτε μέσσος, 5
πάντας ὁμοῦ νίκησε καὶ ἀντιπάλους καὶ ἑταίρους.

48.—ΑΛΛΟ

Εἰς Οὐράνιον τὸν ἥνιοχον

⁵Ίσον κυδαλίμοις, Φαυστινιάδῃ τε καὶ αὐτῷ
Φαυστίνῳ, βασιλεὺς στῆσε παρ' ἀμφοτέροις
Οὐράνιον, τῷ δῆμος ἀμετρήτους διὰ νίκας
ἡγαθέου Πέλοπος θῆκεν ἐπωνυμίην.
“Ως αἱεὶ τὸν ὁμοῖον ἄγει θεὸς ώς τὸν ὁμοῖον.”
τούσδε τις εἰσορόων φθέγξεται ἀτρεκέως.

49.—ΑΛΛΟ

Σοὶ καὶ ἀεθλεύοντι μόνῳ, λήξαντί τ' ἀεθλῶν
τοῦτο γέρας Νίκη δὶς πόρεν, Οὐράνιε,
δῆμου ἀπ' ἀμφοτέροιο· σὺ γὰρ πάρος ἐν Βενέτοις μὲν
εἴκοσι κυδίστων στέμμα φέρεις ἐτέων.
παύσαο δ' ἵπποσύνης· Πρασίνων δέ σε δίξετο δῆμος· 5
τοῖσδε σὺ μὲν νίκην, οἱ δ' ἄρα σοὶ τὸ γέρας.

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and robe. But it suited the Blues most to have him, and his statue was erected by them of gold because of his merit, of brass because of his pains.

47.—*On the Same*

THIS Porphyrius was born in Africa, but brought up in Constantinople. Victory crowned him by turns, and he wore the highest tokens of conquest on his head, from driving sometimes in one colour and sometimes in another. For often he changed factions and often horses. Being sometimes first, sometimes last, and sometimes between the two, he overcame both all his partisans and all his adversaries.

48.—*On Uranius the Charioteer*

THE Emperor, regarding him as the equal of the famous charioteers, the son of Faustinus¹ and Faustinus himself, erected beside both the statue of Uranius, to whom the people, owing to his countless victories, gave the name of lordly Pelops. Someone looking on these will say truly, “How doth God ever lead like to like!”²

49.—*On the Same*

To thee alone, both during thy racing days and after thou hadst ceased to contend, did Victory give this reward thrice, Uranius, from each faction. For formerly among the Blues thou didst wear the crown for twenty illustrious years. But then thou didst cease from horsemanship, and the faction of the Greens sought thee. To them thou didst give victory, and they to thee this reward.

¹ The above-mentioned Constantinus (Nos. 41–43).

² Homer, *Od.* xvii. 218.

GREEK ANTHOLOGY

50.—ΑΛΛΟ

"Ωφελεις ὅπλα φέρειν, οὐ φάρεα ταῦτα κομίζειν,
ώς ἐλατὴρ τελέθων, καὶ πολέμων πρόμαχος.
εὗτε γὰρ ἥλθεν ἄνακτος δλεσσιτύραννος ἀκωκή,
καὶ σὺ συναιχμάζων ἥψαο ναυμαχίης·
καὶ διπλῆς, πολύμητι, σοφῶς ἐδράξαο νίκης,
τῆς μὲν πωλομάχου, τῆς δὲ τυραννοφόνου.

5

51.—ΑΡΧΙΟΤ

Εἰς τὸν Καλυδώνιον σὺν

Χάλκεος, ἀλλ' ἄθρησον ὅσον θράσος ἄνυσε κάπρου
οὐ πλάστας, ἔμπιουν θῆρα τυπωσάμενος,
χαίτας αὐχενίους πεφρικότα, θηκτὸν ὁδόντα
βρύχοντα, γλήναις φρικτὸν ιέντα σέλας,
ἀφρῷ χείλεα πάντα δεδευμένον· οὐκέτι θάμβος,
εἰ λογάδα στρατιὴν ὥλεσεν ἡμιθέων.

5

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50.—*On the Same*

Thou shouldst have borne arms and not these robes, as being a driver and also a champion in war. For when the tyrant-slaying sword of the emperor went forth thou didst take up arms, too, and join in the battle of the ships, and, master of many counsels, thou didst skilfully seize on a double victory, that of the charioteer and that of the tyrannicide.¹

51.—ARCHIAS

On the Calydonian Boar

It is of bronze, but see what strength he contrived to show, the sculptor of the boar, moulding a living beast with the bristles standing up on its neck, with sharpened tusks, grunting and darting terrible light from its eyes, all its lips wet with foam. No longer do we marvel that it destroyed a chosen host of demi-gods.

¹ See Book XVI. 350.



BOOK XVI

EPIGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT

THE *Anthology* of Planudes is in seven Books, the contents of which are as follows : I. Declamatory and Descriptive Epigrams ; II. Satirical Epigrams ; III. Sepulchral Epigrams ; IV. Epigrams on monuments, statues, etc. ; V. Christodorus' description of the statues in the gymnasium of the Zeuxippus (= *Anth. Pal.*, Book II.), and a collection of Epigrams from the Hippodrome in Constantinople ; VI. Dedictory Epigrams ; VII. Amatory Epigrams. As will be seen, while the other Books contain only a small number of Epigrams not included in the Palatine MS., almost the whole of Book IV. is absent from the latter, and we can only conclude that a Book of the *Anthology* of Cephalas was missing in the MS. of which the Palatine MS. is a transcript.

1.—ΔΑΜΑΓΗΤΟΥ

Οὐτ' ἀπὸ Μεσσάνας, οὐτ' Ἀργόθεν εἰμὶ παλαιστάς·

Σπάρτα μοι Σπάρτα κυδιάνειρα πατρίς,
κεῖνοι τεχνάεντες· ἐγώ γε μέν, ὡς ἐπέοικε
τοῖς Λακεδαιμονίων παισί, βίᾳ κρατέω.

2.—ΣΙΜΩΝΙΔΟΥ

Γνῶθι Θεόγνητον προσιδών, τὸν Ὄλυμπιονίκαν
παῦδα, παλαισμοσύνας δεξιὸν ἡνίοχον,
κάλλιστον μὲν ἵδεν, ἀθλεῦν δ' οὐ χείρονα μορφῆς,
ὅς πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.

3.—ΤΟΥ ΛΥΤΟΥ

"Ισθμία καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἐνίκα,
ἀλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.

¹ i.e. he had complete command of the science.

BOOK XVI

EPIGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT

FROM BOOK I

1.—DAMAGETUS

I AM no wrestler from Messene or from Argos; Sparta, Sparta famous for her men, is my country. Those others are skilled in the art, but I, as becomes the boys of Lacedaemon, prevail by strength.

2.—SIMONIDES

KNOW Theognetus when thou lookest on him, the boy who conquered at Olympia, the dexterous charioteer of wrestling,¹ most lovely to behold, but in combat nowise inferior to his beauty. He won a crown for the city of his noble fathers.²

3.—BY THE SAME

DIOPHON, the son of Philo, was victor at the Isthmian and Pythian games in jumping, fleetness of foot, throwing the quoit, throwing the javelin, and wrestling.³

¹ The *gens* of the Midyllidae at Aegina.

² i.e. in the pentathlon.

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4.—ΑΔΗΛΟΝ

Τίνας ἂν εἴποι λόγους "Εκτωρ τιτρωσκόμει οι νπὸ 'Ελλήνων
Βάλλετε νῦν μετὰ πότμον ἐμὸν δέμας, δόττι καὶ αὐτοὶ¹
νεκροῦ σῶμα λέοντος ἐφυβρίζουσι λαγωοί.

5.—ΑΛΚΑΙΟΤ

"Αγαγε καὶ Ξέρξης Πέρσαν στρατὸν 'Ελλάδος ἐς γᾶν,
καὶ Τίτος εὐρείας ἄγαγ' ἀπ' Ιταλίας.
ἄλλ' ὁ μὲν Εύρωπα δοῦλον ζυγὸν αὐχένι θήσων
ῆλθεν, ὁ δ' ἀμπαύσων 'Ελλάδα δουλοσύνας.

6.—ΑΔΗΛΟΝ

Κοίρανος Εύρωπας, ὁ καὶ εἰν ἄλι καὶ κατὰ χέρσον
τόσσον ἄναξ θνατῶν, Ζεὺς ὅσον ἀθανάτων,
εἰνοδίᾳ τὰ λάφυρ' 'Εκάτῃ Θρασέος Κιροάδα,
καὶ τέκνων, καὶ ὅλας γᾶς ἔθετ' 'Οδρυσίδος,
νίὸς ἔϋμμελία Δαματρίου· ἡ δὲ Φιλίππου
δόξα πάλιν θείων ἄγχι βέβακε θρόνων.

5

6A.—ΠΑΝΤΕΛΕΙΟΤ

Ἐις Καλλίμαχον καὶ Κυναίγειρον

"Ω κενεοῦ καμάτοιο καὶ ἀπρήκτου πολέμοιο·
ἡμετέρῳ βασιλῆι τί λέξομεν ἀντιάσαντες;
ὦ βασιλεῦ, τί μ' ἔπειμπες ἐπ' ἀθανάτους πολεμιστάς;
βάλλομεν, οὐ πίπτουσι τιτρώσκομεν, οὐ φοβέονται.

¹ Titus Quinctius Flamininus, who in the year 196 B.C. proclaimed the freedom of Greece.

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4.—ANONYMOUS

What Hector would say when wounded by the Greeks

STRIKE my body now after my death, for the very
hares insult the body of a dead lion.

5.—ALCAEUS OF MESSENE

BOTH Xerxes led a Persian host to the land of Hellas, and Titus,¹ too, led there a host from broad Italy, but the one meant to set the yoke of slavery on the neck of Europe, the other to put an end to the servitude of Hellas.

6.—ANONYMOUS

THE sovereign lord of Europe, who by sea and land is as much the King of mortals as Zeus of immortals, the son of Demetrius, wielder of the strong spear, dedicated to Hecate of the roadside this booty won from bold Ciroadas, his children, and all the land of the Odrysians.² Once more has the glory of Philip mounted near to the thrones of the gods.

6A.—PANTELEUS

On Callimachus and Cynaegirus, the Athenian Captains at Marathon

O EMPTY toil and ineffective war! What shall we say when we meet our King?³ O King, why didst thou send me against immortal warriors? We shoot them and they fall not, we wound them and they

¹ This probably refers to the expedition of Philip against the Odrysians in 183 B.C.

² The verses are supposed to be spoken by a Persian.

GREEK ANTHOLOGY

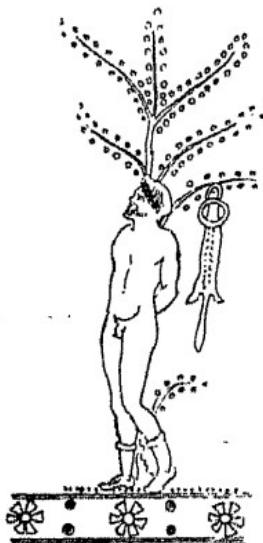
μοῦνος ἀνὴρ σύλησεν ὅλον στρατόν· ἐν δ' ἄρα μέσσω⁵
 αίματόεις ἔστηκεν, ἀτείρεος Ἀρεος εἰκών,
 δένδρον δ' ὡς ἔστηκε σιδηρέαις ὑπὸ ῥίζαις,
 κούκ κέθέλεν πεσέειν· τάχα δ' ἔρχεται ἔνδοθι νηῶν.
 λῦε, κυβερνήτα, νέκυος προφύγωμεν ἀπειλάς.

7.—ΑΛΚΑΙΟΤ

Σύμφωνον μαλακοῖσι κερασσάμενος θρόνου αὐλοῖς

Δωρόθεος γοεροὺς ἔπνεε Δαρδανίδας,
 καὶ Σεμέλας ὡδῆνα κεραύνιον, ἔπνεε δὲ ἵππου
 ἔργυματ', ἀειζώων ἀψάμενος Χαρίτων·

μοῦνος δ' εἰνὶ ιεροῖσι Διωνύσοιο προφήταις⁵
 Μώμου λαιψηρὰς ἐξέφυγε πτέρυγας,
 Θηβαῖος γενεὴν, Σωσικλέος· ἐν δὲ Λυαίου
 νηῷ φορβειὰν¹ θήκατο καὶ καλάμους.



8.—ΤΟΥ ΑΥΤΟΥ

Οὐκέτ' ἀνὰ Φρυγίην πιτυοτρόφον,
 ὡς ποτε, μέλψεις,
 κροῦμα δι' εὐτρήτων φθεγγό-
 μενος δονάκων,
 οὐδὲ ἔτι σαῖς παλάμαις Τριτω-
 νίδος ἔργον Ἀθάνας,
 ὡς πρίν, ἐπανθήσει, νυμφογενὲς
 Σάτυρε.

δὴ γὰρ ἀλυκτοπέδαις σφίγγη
 χέρας, οὖνεκα Φοίβῳ,
 θυατὸς ἐών, θείαν εἰς ἔριν
 ἡντίασας.

¹ The MSS. have φόρμιγγα, "lyre," which, however, does not scan.

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fear not. A single man laid low a whole host, and covered with blood he stands in the midst, the image of tireless Ares ; he stands like a tree with iron roots and will not fall, and soon he will be in the ships. Loose the cable, captain ; let us escape from the dead man's threats.

7.—ALCAEUS OF MESSENE

MIXING in harmony with the singer's voice the notes of his soft flute,¹ Dorotheus, having come in touch with the deathless Graces, piped the mournful Trojans and Semele, slain in her labour by the levin-brand, and he piped the exploit of the horse.² He alone among the holy prophets of Dionysus escaped the nimble wings of Blame. By birth he was a Theban, son of Sosicles, and in the temple of Dionysus he dedicated his mouth-band and reed-pipes.³

8.—BY THE SAME

On Marsyas

No longer in Phrygia, the nurse of pines, as ere while, shalt thou play, speaking music through thy deftly-pierced reeds ; nor in thy hands shall the craftsmanship of Tritonian Athena⁴ bloom again as erst it did, O Satyr, son of a Nymph. For now thy wrists are bound tight with gyves, for that thou, a mortal, didst encounter Phoebus in a strife meet but

¹ The words certainly might be taken to imply that the sound was that of his own voice and that he sung to the flute ; but yet the poet meant us to understand that he played on it accompanying a singer. ² The Trojan horse.

³ i.e. his double flute. The mouth-band was used for regulating the force of the breath.

⁴ Athena was said to have invented the flute, but cast it away in disgust because it disfigured her. It was picked up by Marsyas.

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λωτοὶ δ' οἱ κλάζοντες ἵσον φόρμιγγι μελιχρὸν
ῶπασαν ἐξ ἀέθλων οὐ στέφοις, ἀλλ' ἀτίδαν.

9.—ΑΔΗΛΟΝ

Ω γαστὴρ κυνόμυια, δι' ἣν κόλακες παράσιτοι
ζωμοῦ πωλοῦσιν θεσμὸν ἐλευθερίης.

11.—ΕΡΜΟΚΡΕΟΝΤΟΣ

Ιζεν ὑπὸ σκιερὰν πλάτανου, ξένε, τάνδε παρέρπων,
ἀς ἀπαλῷ Ζέφυρος πνεύματι φύλλα δονεῖ,
ἐνθα με Νικαγόρας κλυτὸν εἶσατο Μαιάδος Ἐρμᾶν,
ἄγροῦ καρποτόκου ρύτορα καὶ κτεάνων.

12.—ΑΔΗΛΟΝ

Ἐρχεν, καὶ κατ' ἐμὰν ἵζεν πίτυν, ἀ τὸ μελιχρὸν
πρὸς μαλακοὺς ἡχεῖ κεκλιμένα Ζεφύρους.
ἵνιδε καὶ κρούνισμα μελισταγές, ἔνθα μελίσδων
ἡδὺν ἐρημαίοις ὑπνον ἄγω καλάμοις.

13.—ΠΛΑΤΩΝΟΣ

Τψίκομον παρὰ τάνδε καθίζεο φωνήεσσαν
φρίσσονταν πυκινοῖς κῶνον ὑπὸ Ζεφύρους,
καὶ σοὶ καχλάζουσιν ἐμοῖς παρὰ νάμασι σύριγξ
θελγομένων ἀξει κῶμα κατὰ βλεφάρων.

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for gods. And the flutes that shrill a note as honeyed
as his lyre's won for thee from the contest no crown
but death.

9.—ANONYMOUS

O DOG-FLY¹ belly, through whom parasite fawners
sell for a sop the law of liberty.

10. = BOOK IX. 118

11.—HERMOCREON

SEAT thee, stranger, as thou passest by, under this
shady plane-tree, whose leaves the west wind shakes
with its gentle blast; here where Nicagoras set me
up, Hermes, the famous son of Maia, to be the
guardian of his fruitful field and his cattle.

12.—ANONYMOUS

On a Statue of Pan

COME and sit under my pine that murmurs thus
sweetly, bending to the soft west wind. And see, too,
this fountain that drops honey, beside which, playing
on my reeds in the solitude, I bring sweet sleep.

13.—PLATO

SIT down by this high-foliaged vocal pine that
quivers in the constant western breeze, and beside
my plashing stream Pan's pipe shall bring slumber to
thy charmed eyelids.

¹ *i.e.* importunate.

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14.—ΖΗΝΟΔΟΤΟΥ

Τίς γλύψας τὸν "Ερωτα παρὰ κριήνησιν ἔθηκεν,
υἱόμενος παύσειν τοῦτο τὸ πῦρ ὕδατι;

15.—ΑΔΗΛΟΝ



‘Ο πρὸν ἀεὶ Βρομίου μεμεθυσμένος οἰνάδι πηγῇ,
σύντροφος εὐασταῖς, αἴγοπόδῃς Σάτυρος
διχθάδιον κατὰ κῶλον ἀλυκτοπέδῃσι λυγωθεὶς
ἔντεα παιδὶ θεᾶς χαλκοτορεῖ Θέτιδος,
οὐ σοφὸν ἐκ τέχνας ἀσκῶν πόνον, ἀλλὰ πενιχρὰν 5
ἔργάτιν ἐκ μόχθῳ ρύσμενος βιοτάν.

15A.—ΑΔΗΛΟΝ

- a. Ποῦ σοι κεῖνα κύπελλα, λαφύστιε; ποῦ καλὰ θύρσων
 †πήγματα,¹ καὶ κῶμοι, σκιρτοπόδη Σάτυρε;
 τίς σε παρὰ σμίλαισι, ποδίκροτον ἄμμα καθάψας,
 θήκατο, τὸν Βρομίῳ σπάργαν’ ἐλιξάμενον;
- β. Ἀσχήμων ἔνδεια, καὶ ἡ πάντολμος ἀνάγκα, 5
 ἄ με παρ’ Ἡφαίστῳ θῆκε μαριλοπόταν.

¹ πλέγματα Ruhnken, which I render.

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14.—ZENODOTUS

Who carved Love and placed him by the fountain,
thinking to still this fire with water?

15.—ANONYMOUS

The goat-footed Satyr, once ever tipsy with the
winy fount of Bromius, once the comrade of
the Bacchanals, now, both his ankles bound fast
in fetters, works in brass the arms for the son of
goddess Thetis, not practising the skilled labour of
an artist, but sustaining by toil his needy, drudg-
ing life.¹

15A.—ANONYMOUS

A. WHERE are those cups of thine, thou tippler,
where the thyrsè beautifully entwined, and thy revels,
O nimble-footed Satyr? Who set thee to the
chisel, making fast thy feet in welded fetters, thee
who didst once wrap Bacchus in swaddling-bands?
B. Hideous want and all-enduring necessity, which
have put me beside Hephaestus to drink coal-
dust.

¹ The work of art to which this and the following refer represented a Satyr, in place of a Cyclops, engaged in working for Hephaestus at Achilles' armour.

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16.—ΑΔΗΛΟΝ

Πᾶν τὸ περιττὸν ἄκαιρον· ἐπεὶ λόγος ἔστι παλαιός,
ώς καὶ τοῦ μέλιτος τὸ πλέον ἔστι χολή.

17.—ΑΔΕΣΠΟΤΟΝ

⁷Ω Πάν, φερβομέναις ἵερὰν
φάτιν ἅπυε ποίμναις,
κυρτὸν ὑπὲρ χρυσέων χει-
λος ἰεὶς δονάκων,
ὅφρ' αἱ μὲν λευκοῖο βεβρι-
θότα δῶρα γάλακτος
οὐθασιν ἐς Κλυμένου πυ-
κνὰ φέρωσι δόμον,
σοὶ δὲ καλῶς βωμοῖσι παρι-
στάμενος πόσις αἰγῶν 5
φοίνιον ἐκ λασίου στήθεος
αἷμ' ἐρύγη.

18.—ΑΔΗΛΟΝ

Τέρπε δανειζόμενος τὴν σὴν φρένα· τοῖς δὲ δανεισταῖς
κάλλιπε τὴν ψήφων δακτυλοκαμψοδύνην.

19.—ΑΔΗΛΟΝ

“Εἰρήνη πάντεσσιν,” ἐπίσκοπος εἶπεν ἐπελθών.
πῶς δύναται πᾶσιν, ἦν μόνος ἐνδον ἔχει;

19A.—ΗΡΟΔΙΚΟΤ ΒΑΒΤΛΩΝΙΟΤ

Φεύγετ’, Ἀριστάρχειοι, ἐπ’ εὐρέα νῶτα θαλάσσης
‘Ελλάδα, τῆς ξουθῆς δειλότεροι κεμάδος,

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16.—ANONYMOUS

ALL that is superfluous is inopportune ; for there is an old saying that too much of even honey is gall.

17.—ANONYMOUS

O PAN, sound a holy air to the feeding flocks, running thy curved lips over the golden reeds, that they may often bring home to Clymenus teeming gifts of white milk in their udders, and that the lord of the she-goats, standing in comely wise at thy altar, may belch the red blood from his shaggy breast.

18.—ANONYMOUS

DELIGHT thy soul by borrowing, and leave to the lenders the cramp they get in their fingers by bending them to handle the reckoning counters.

FROM BOOK II

19.—ANONYMOUS

“ PEACE (Irene) be to all ” said the bishop on his appearance. How can she accompany all, when he alone has her within ?¹

19A.—HERODICUS OF BABYLON

AWAY with you from Greece, ye scholars of Aristarchus ; take flight over the broad back of the sea, more fearful than the brown antelope, ye who buzz

¹ Probably written about Dioscurus, bishop of Alexandria, who is known to have had a concubine named Irene.

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γωνιοβόμβυκες μονοσύλλαβοι, οῖσι μέμηλε
τὸ σφὶν καὶ σφῶιν, καὶ τὸ μὴν ἥδε τὸ νίν.
τοῦθ' ὑμῖν εἴη, δυσπέμφελοι· Ἡροδίκω δὲ
Ἐλλὰς ἀεὶ μίμνοι καὶ θεόπαις Βαβυλών.

5

20.—AMMIANOT

Ρήτορα Μαῦρου ἵδων ἀπεθαύμασα, τὸν βαρύχειλον,
τέχνης ῥητορικῆς δάιμονα λευκοφόρον.

21.—ΑΔΗΛΟΝ

Εἰς Νικόλαον Πατριάρχην Ἀλεξανδρείας

“Ος βασιλεῖς ἐδάμασσε, καὶ ἡνορέην κατέπανσεν
ἀντιπάλων, πατέρων εἴνεκεν εὐνομίης,
οὗτος ὑπὸ σμικρῷ κατάκειται σήματι τῷδε,
ἀρχιερεὺς Χριστοῦ Νικόλεως γεγαώς.
ἀλλ’ ἀρετὴ πολύολβος ἐπέπτατο πείρατα κόσμου, 5
καὶ ψυχὴ μακάρων ἀμφιπολεῖ θαλάμους.
τοίην γὰρ βιοτὴν ποθέεσκεν ἐών ἐπὶ γαίης,
σῶμα καλὸν πιέσας κυδαλίμοις καμάτοις.

22.—ΑΔΗΛΟΝ

Στήλην εὐνομίης καὶ σωφροσύνης ἀνάθημα,
εἰκόνα Νικόλεω στήσατο Γρηγόριος.

23.—ΣΙΜΩΝΙΔΟΤ

α. Εἰπόν, τίς, τίνος ἔσσι, τίνος πατρίδος, τί δὲ νικῆς;
β. Κασμύλος, Εὐαγόρου, Πύθια πύξ, Ῥόδιος.

THE PLANUDEAN APPENDIX

in corners and talk of monosyllables, whose business is "sphin" and "sphoīn" and "min" and "nin." Let these things be yours, ye fretful men, but may Hellas and divine Babylon ever remain for Herodicus.

20.—AMMIANUS

I MARVELLED when I saw the rhetor Maurus, the heavy-lipped and white-robed demon of the art of Rhetoric.

FROM BOOK III

21.—ANONYMOUS

On Nicolaus, Patriarch of Alexandria

HE who subdued kings and put an end to the arrogance of the enemy, defending the orthodoxy of the Fathers, Nicolaus, the high-priest of Christ, lies under this little monument. But his most rich virtue took wing to the ends of the world, and his spirit dwells in the chambers of the blest. For such a blessed life he desired while yet on earth, afflicting his comely body by glorious labours.

22.—ANONYMOUS

GREGORIUS set up the image of Nicolaus, a pillar testifying to his orthodoxy and a tribute to his temperance.

23.—SIMONIDES

A. SAY who thou art, whose son, from what country, and in what a victor. *B.* Casmylus, son of Evagoras, a Rhodian, victor in boxing at the Pythian games.

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24.—ΤΟΥ ΑΥΤΟΥ

Μίλωνος τόδ' ἄγαλμα καλοῦ καλόν, ὃς ποτὶ Πίση
έπτάκι νικήσας, ἐς γόνατ' οὐκ ἔπεσεν.

25.—ΦΙΛΙΠΠΟΤ

Τὸν ἐκ Σινώπης εἰ κλύεις Δαμόστρατον,
πίτυν λαβόντα τὴν κατ' Ἰσθμὸν ἔξακις,
τοῦτον δέδορκας· οὐ κατ' εὔγυρον πάλην
ψάμμον πεσόντος οὐτον οὐκ ἐσφράγισεν.
ἴδιος ἐς πρόσωπον θηρόθυμον, ὡς ἔτι
σώζει παλαιὰν τὰν ὑπὲρ νίκας ἔριν.
λέγει δ' ὁ χαλκός· “Α βάσις με λυσάτω
χῶς ἔμπνοος νῦν ἔβδομον κονίσομαι.”

26.—ΣΙΜΩΝΙΔΟΤ

Δίρφυος ἐδμήθημεν ὑπὸ πτυχί· σῆμα δ' ἐφ' ἡμῖν
ἐγγύθεν Εύριπου δημοσίᾳ κέχυται,
οὐκ ἀδίκως· ἔρατὴν γάρ ἀπωλέσαμεν νεότητα,
τρηχεῖαν πολέμου δεξάμενοι νεφέλην.

26A.—ΑΔΗΑΛΟΝ

Τοῦδ' ἀρετὰ καὶ δόξα καθ' Ἑλλάδα, πολλὰ μὲν
ἄλλαις,
πολλὰ δὲ καὶ βουλαῖς ἔργα πονησαμένου
Ἀρκάδος αἰχμητᾶ Φιλοποίμενος, φέρετο κῦδος
ἔσπετ' ἐνὶ πολέμῳ, δούρατος ἀγεμόνι·

¹ A stream at Olympia.

² Literally “I will powder myself again” as wrestlers did before a match.

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24.—BY THE SAME

THIS is a beautiful statue of beautiful Milo, who, by the banks of Pisa,¹ conquered seven times and never once fell on his knees.

25.—PHILIPPUS

IF thou hast ever heard of Demostratus from Sinope, who twice won the Isthmian pine-wreath, it is he whom thou lookest on, he whose back never left its seal on the sand from a fall in limber wrestling bouts. Gaze at his countenance animated by pluck like a savage beast's, how it preserves its ancient look of keenness to win. And the bronze says, "Let my base set me free, and like a living man I will dight me again for the combat."²

26.—SIMONIDES

WE fell under the fold of Dirphys, and our funeral mound was raised near the Euripus by our country. And not undeservedly: for we lost our delightful youth facing the rugged cloud of battle.³

26A.—ANONYMOUS

On Philopoemen

HIS valour and his glory are known throughout Greece, this man who wrought many things by his might and many by his counsels, the Arcadian warrior Philopoemen, the captain of the spearmen, whom great fame followed in the war. The two trophies

¹ On the Athenians who fell in the victory over the Chalcidians in 504 B.C. See Herodotus v. 77. Dirphys is a mountain in Euboea.

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μανυει δὲ τρόπαια τετυγμένα δισσὰ τυράννων
 Σπάρτας· αὐξαμέναν δ' ἄρατο δουλοσύναν.
 ὃν ἔνεκεν Τεγέα μεγαλόφρονα Κραύγιδος νιὸν
 στᾶσεν, ἀμωμήτου κράντορ' ἐλευθερίας.

5

26B.—ΦΙΛΙΠΠΟΤ

Τοῦ Μακεδόνων βασιλέως

"Αφλοιος καὶ ἄφυλλος, ὁδοίπορε, τῷδ' ἐπὶ νώτῳ
 Ἀλκαίῳ σταυρὸς πήγυνται ἡλίβατος.

27.—ΛΔΕΣΠΙΤΟΝ

Εἰς Σαρδανάπαλον

Εὖ εἰδὼς ὅτι θυητὸς ἔφυς, τὸν θυμὸν ἀεξε,
 τερπόμενος θαλίησι· θανόντι σοι οὔτις ὄνησις.
 καὶ γὰρ ἐγὼ σποδός εἰμι, Νίνου μεγάλης βασιλεύσας.
 τόσσ' ἔχω ὅσσ' ἔφαγον καὶ ἐφύβρισα, καὶ μετ' ἔρωτος
 τέρπν' ἐδάην· τὰ δὲ πολλὰ καὶ ὅλβια κεῖνα λέλειπται. 5
 ἥδε σοφὴ βιότοιο παραίνεστις ἀνθρώποισιν.

28.—ΑΔΗΛΟΝ

'Ελλὰς μὲν Θήβας προτέρας προῦκρινεν ἐν αὐλοῖς.
 Θῆβαι δὲ Πρόνομον, παῖδα τὸν Οἰνιάδου.

¹ A parody on, and bitter retort to, Alcaeus' epigram, Book VII. 247. It shows that this highly talented king could write very good verse. To bring out the parody it is necessary to render in verse:—

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from the tyrants of Sparta speak to this; he did away with the growing servitude. Therefore did Tegea set up the statue of the great-souled son of Craugis, the establisher of perfect freedom.

26B.—PHILIP, KING OF MACEDON

BARKLESS and leafless, traveller, on this ridge a lofty cross is planted by Alcaeus.¹

27.—ANONYMOUS

The Epitaph of Sardanapalus

KNOWING well that thou wast born mortal, lift up thy heart, taking thy pleasure in feasting. Once dead, no enjoyment shall be thine. For I, too, who ruled over great Nineveh, am dust. I have what I ate, and my wanton frolics and the joys I learnt in Love's company, but those many and rich possessions are left behind. This is wise counsel for men concerning life.

28.—ANONYMOUS

HELLAS judged Thebes to be first in flute-playing, and Thebes Pronomus the son of Oeniades.²

VII. 247, *first couplet.*

Tombless, unwept we lie, O thou who passest by,
Full thirty thousand men on this mound in Thessaly.

The King's retort.

Leafless, unbarked it stands, O thou who passest by,
The cross upon the hill, where Alcaeus shall hang high.

² Pronomus lived at the time of the Peloponnesian War. This epigram was perhaps inscribed on the base of his statue at Thebes, which stood next to that of Epaminondas.

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29.—ΑΔΕΣΠΟΤΟΝ

Εἴ τινα πώποτ' ἄκουσας Ἐυναλίου φίλον υἱόν,
καὶ κρατερὸν δυνάμει καὶ θαρσαλέον πολεμίζειν,
“Ἐκτορα τὸν Πριάμοιο νόει μοῦνον γεγενῆσθαι,
ὅν ποτε μαρνάμενον Διομήδης ἔκτανεν ἀνήρ,
αἷς πρὸ Τρώων Δαναοῖς μάχην προφέροντα·
δὸν καὶ τῇδε θανόντα τάφος ὅδε ἀμφικαλύπτει.

30.—ΓΕΜΙΝΟΤ

Χείρ με Πολυγυνώτου¹ Θασίου κάμεν· εἰμὶ δ' ἐκεῖνος
Σαλμωνεύς, βρονταῖς δὲ Διὸς ἀντεμάνην,
ὅς με καὶ εἰν 'Αΐδη πορθεῖ πάλι, καὶ με κεραυνοῖς
βάλλει, μισῶν μου κού λαλέοντα τύπον.
ἴσχε, Ζεῦ, πρηστῆρα, μέθεις χόλον· εἰμὶ γὰρ ἄπνους
ο σκοπός· ἀψύχοις εἰκόσι μὴ πολέμει.

31.—ΣΠΕΤΣΙΠΠΟΤ

Σῶμα μὲν ἐν κόλποις κατέχει τόδε γαῖα Πλάτωνος·
ψυχὴ δ' ἵσθεον τάξιν ἔχει μακάρων.

32.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑ- ΣΤΙΚΟΤ

Εἰς εἰκόνα Γαβριηλίου ὑπάρχου ἐν
Βυζαντίῳ

Καὶ Φαέθων γραφίδεσσιν ἔχει
τύπον· ἀλλὰ χαράσσει
ἡέλιον τέχνη, κρυπτομένων
φαέων.
καὶ σέ, σοφὲ πτολίαρχε, γρά-
φει, Γαβριηλίε, τέχνη
ἔκτος σῶν ἀρετῶν, ἔκτος
ὅλων καμάτων.



¹ The MSS. have Πολυκλείτου.

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29.—ANONYMOUS

If thou didst ever hear of a certain dear son of Ares, both powerful in bodily strength and bold in fight, think it was none other than Hector, son of Priam, whom once the husband of Diomedes slew in combat, as he made war on the Greeks for the land of the Trojans, and whom in death this tomb here covers.¹

30.—GEMINUS

THE hand of Thasian Polygnotus made me, and I am that Salmoneus who madly imitated the thunder of Zeus, Zeus who in Hades again destroys me and strikes me with his bolts, hating even my mute presentment. Hold back thy fiery blast, Zeus, and abate thy wrath, for I, thy mark, am lifeless. War not with soulless images.

31.—SPEUSIPPUS

THE earth holds in its bosom this, the body of Plato, but his soul is equal in rank to the blessed gods.²

FROM BOOK IV

32.—LEONTIUS SCHOLASTICUS

On a Portrait of Gabriel the Prefect in Byzantium

THE Sun, too, is represented in pictures, but Art draws the Sun with his light hidden. And thee, Gabriel, learned prefect of the city, doth Art paint without thy virtues and without all thy achievements.

¹ See Book XIV. 18, the silly enigma in which is reproduced here. ² cp. Book VII. 61.

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32A.—ΘΕΑΙΤΗΤΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τοῦτον Ἰουλιανόν, νομικῆς φάσι, εἰπον ἴδουσαι
‘Ρώμη καὶ Βερόη· πάντα Φύσις δύναται.

33.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Καλλινίκου κουβικουλαρίου
Κάλλει μὲν τικῆς κραδίης τόσον, ὅσσον ὀπωπῆς·
τῆς γὰρ ἐπωνυμίης ἄξια πάντα φέρεις.
αἱεὶ δ' ἐν θαλάμοισι κατευνάζων βασιλῆα
πᾶσαν ὑποσπείρεις οὐασι μειλιχίην.

34.—ΘΕΟΔΩΡΗΤΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

Εἰς τὴν εἰκόνα Φιλίππου ἄρχοντος ἐν Σμύρνῃ
Ἐκ Φιλαδελφείης ξεινήϊα ταῦτα Φιλίππῳ.
φράζεο πῶς μνήμων ἡ πόλις εὐνομίης.

35.—ΑΔΕΣΠΟΤΟΝ

Μνήμονες οἱ Κᾶρες πολέων εὐεργεσιάων
Παλμᾶν ἰθυδικην τόσσον ἀγαστάμενοι.

36.—ΑΓΑΘΙΟΤ

Εἰς εἰκόνα τινὸς σοφιστοῦ ἐν Περγάμῳ
Τὰς μὲν ὑπὲρ μύθων τε καὶ εὐτροχάλοιο μελίσσης
εἰκόνας ἵλγκοις δηρὸν ὄφειλόμενος.
νῦν δ' ὑπὲρ ἴδρωτων τε καὶ ἀστυόχοιο μερίμνης
τῇδε σε τῇ γραφίδι στήσαμεν, Ἡρακλάμον.
εὶ δ' ὀλίγον τὸ γέρας, μὴ μέμφεο· τοῖσδε γὰρ ἡμεῖς 5
αἱεὶ τοὺς ἀγαθοὺς ἄνδρας ἀμειβόμεθα.

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32A.—THEAETETUS SCHOLASTICUS

ROME¹ and Beroe,² when they saw this Julianus, the light of the Law, said, "Nature can do all."

33.—BY THE SAME AS 32

On a Portrait of Callinicus the Cubicularius

Thou conquerest in beauty of soul as much as in beauty of face, for thou possessest everything that is worthy of thy name,³ and ever in the bed-chamber, sending the emperor to sleep, thou dost sow all gentleness in his ears.

34.—THEODORETUS GRAMMATICUS

On the Portrait of Philippus, Prefect of Smyrna

THIS is the gift of Philadelphia to Philippus. Mark how well the city remembers his just rule.

35.—ANONYMOUS

THE Carians, mindful of many benefits, set here just Palmas whom they venerated so much.

36.—AGATHIAS

On the Picture of a certain Sophist at Pergamus

FORGIVE our delay in offering the portrait long due to you on account of your discourses and well-running, honeyed speech; but now, Heraclamont, we have set up this picture of you in return for your labours and care for the city's weal. If the gift be little, blame us not; for with such gifts we ever reward good men.

¹ i.e. Cleopatra. ² i.e. Berytus.

³ οὐρανὸς λόγος (beauty) and νίκην (victory).

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37.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΤΟΤ ΜΙΝΩΤΑΤΡΟΤ

Πέτρον ὄρᾶς χρυσέοισιν ἐν εῖμασιν· αἱ δὲ παρ' αὐτὸν
ἀρχαὶ ἀμοιβαίων μάρτυρές εἰσι πόνων
ἀντολίης πρώτη, καὶ διχθαδίη μετὰ τήνδε
κόχλου πορφυρέης, καὶ πάλιν ἀντολίης.

38.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ

Εἰς εἰκόνα Συνεσίου Σχολαστικοῦ ἐπὶ νίκῃ μάχης
ἀνατεθεῖσαν ἐν Βηρυτῷ

Οὐχὶ παρ' Εύρωτῷ μόνον ἀνέρες εἰσὶ μαχηταί,
οὐδὲ παρ' Ἰλισσῷ μνάμονές εἰσι δίκας·
ώς ἀπὸ τᾶς Σπάρτας, ώς αὐτᾶς ἀστὸν Ἀθάνας
Συνέσιον Νίκα καὶ Θέμις ἡγάσατο.

39.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Λογγίνου ὑπάρχου ἐν Βυζαντίῳ

Νεῖλος, Περσίς, Ἰβηρ, Σόλυμοι, Δύσις, Ἀρμενίς, Ἰνδοί,
καὶ Κόλχοι σκοπέλων ἐγγύθι Καυκασίων,
καὶ πεδία ζείοντα πολυσπερέων Ἀγαρηνῶν
Λογγίνου ταχινῶν μάρτυρές εἰσι πόνων,
ώς δὲ ταχὺς βασιλῆς διάκτορος ἦεν ὁδεύων,
καὶ ταχὺς εἰρήνην ὥπασε κευθομένην.

5

¹ The Prefecture of the East.

² The consulship, which conferred the right to wear purple.

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37.—LEONTIUS SCHOLASTICUS MINOTAURUS

Thou seest Peter in his golden robes, and the Provinces that stand by him witness to his successive labours; the first is a witness of the East,¹ and the pair after her are witnesses of the purple shell,² and again of the East.

38.—JOANNES BARBOCALLUS

On a Portrait of Synesius Scholasticus set up in Berytus to commemorate his Victory in Battle³

Not only by Eurotas are there warriors, and not only by Ilissus are there men mindful of Justice. Victory and Themis reverenced Synesius as if he were from Sparta, as if he were a citizen of Athens herself.

39.—ARABIUS SCHOLASTICUS

On a Portrait of Longinus the Prefect in Byzantium

THE Nile, Persia, the Iberian,⁴ the Lycians, the West, Armenia, the Indians, the Colchians near the crags of Caucasus, and the burning plains of the widely-scattered Arabians, are witnesses to the rapidly executed labours of Longinus; and as he was on his journeys a swift minister of the Emperor, so likewise was he swift in giving us peace which had lain in hiding.⁵

³ Probably against the Persian King Chosroes in A.D. 540. We have below, in No. 267, an epigram by this Synesius.

⁴ In modern Georgia.

⁵ This Longinus was probably the minister of Justin II. (565–578) so named.

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40.—ΚΡΙΝΑΓΟΡΟΤ

Γείτονες οὐ τρισσαὶ μοῦνον Τύχαι ἔπρεπον εἶναι,
Κρίσπε, βαθυπλούτου σῆς ἔνεκεν κραδήης,
ἀλλὰ καὶ αἱ πάντων πᾶσαι· τί γὰρ ἀνδρὶ τοσῷδε
ἀρκέσει εἰς ἑτάρων μυρίον εὐφροσύνην;
νῦν δέ σε καὶ τούτων κρέσσων ἐπὶ μείζον' ἀέξοι 5
Καῖσαρ. τίς κείνου χωρὶς ἄρηρε τύχη;

41.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα ἀνατεθεῖσαν ἐν τοῖς Ηλακιδίαις ὑπὸ τῶν τοῦ
νέου σκρινίου

Θωμᾶν, παμβασιλῆος ἀμεμφέα κηδεμονῆα,
ἀνθεσαν οἱ τὸ νέον τάγμα μετερχόμενοι,
θεσπεσίης ἄγχιστα συνωρίδος, ὅφρα καὶ αὐτῇ
εἰκόνι χῶρον ἔχῃ γείτονα κοιρανίης.
αὐτὸς γὰρ ζαθέοιο θρόνους ὑψωσε μελάθρου,
πλούτου ἀεξήσας, ἀλλὰ μετ' εὐσεβίης. 5
εὔγνωμον τὸ πόνημα· τί γὰρ γραφὶς οἴδει ὀπάσσαι,
εἰ μὴ τοῖς ἀγαθοῖς μνῆστιν ὁφειλομένην;

42.—ΑΛΛΟ

Τὸν μέγαν ἐν βουλαῖς Θεοδόσιον, Ἀσίδος ἀρχόν,
εἰκόνι μαρμαρέη στήσαμεν ἀνθύπατον,
οὕνεκα Σμύρναν ἔγειρε καὶ ἥγαγεν ἐς φάος αὐθίς,
ἔργοις θαυμασίοις πολλὸν ἀειδομένην.

¹ Statues of Fortune erected near the house of Crispus. This Crispus is probably the nephew of Sallust, to whom Horace's *Ode* ii. 2, is addressed.

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40.—CRINAGORAS

Not only three Fortunes¹ should be thy neighbours, Crispus, because of the great riches of thy heart, but all the fortunes of all the world; for to so great a man what honour shall suffice for his infinite benevolence to his friends? But now may Caesar, who is even more powerful than these Fortunes, raise thee to higher dignities. What fortune stands firm without him?

41.—AGATHIAS SCHOLASTICUS

*On a Portrait dedicated in the Property of Placidia
by the new Curators of the Treasury*

THOSE who are entering on the new office dedicated Thomas, the universal Emperor's blameless Curator, close to the sacred Pair,² that by his very portrait also he may have a place next Majesty. For he raised higher the thrones of the divine Palace by increasing their wealth, but with piety. The work is one of gratitude; for what can the pencil give, if it give not the memory due to good men?

42.—ANONYMOUS

WE erected here in marble the statue of Theodosius, great in counsel, the Proconsul, ruler of Asia, because he raised Smyrna from ruin and brought her to light again,³ the city much besung for her beautiful edifices.

² The Emperor and Empress.

³ After the earthquake of A.D. 178.

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43.—ΑΛΛΟ

Δαμόχαρι, κλυτόμητι δικασπόλε, σοὶ τόδε κῦδος,
ὅττι γε τὴν Σμύρναν μετὰ λοίγια πήματα σεισμοῦ,
ἐσσυμένως πονέων, αὐθις πάλιν¹ ἔξετέλεσσας.

44.—ΑΔΗΛΟΝ

Πᾶσα φύσις, Βασίλεια, τεὸν κράτος αἰὲν ἀείδει,
οὕνεκα δυσμενέων στίχας ὥλεσσας, οὕνεκα φέγγος
ἀνδράσι σωφρονέουσι κακὴν μετὰ δῆριν ἀνῆψας,
ἱππολύτιης δ' ἐκέδασσας ὁμόγνα πήματα χάρμης.

45.—ΑΛΛΟ

Ρητῆρες Θεόδωρον ἐμέλλομεν εἰς ἐν ίώντες
χρυσείαις γραφίδεσσιν ἀειμνήστοισι γεραίρειν,
εἴ μι δὲ χρυσὸν ἔφευγε καὶ ἐν γραφίδεσσιν ἔοντα.

46.—ΑΔΗΛΟΝ

Νικήταν δορίτολμον ἄναξ, στρατός, ἄστεα, δῆμος
στῆσαι² ὑπὲρ μεγάλων Μηδοφόνων καμάτων.

¹ I write πάλιν : πόλιν MSS.

¹ i.e. the sedition led by the charioteers of the circus factions. See Gibbon, ch. xl. If the MS. reading Βασίλεια (Queen) is right it is doubtful to what empress it refers : possibly Theodora.

² Nicetas writes οὐδέποτε, and the friend, if not the colleague, of the LXXX : οὐδέποτε (610-641).

THE PLANUDEAN APPENDIX

43.—ANONYMOUS

DAMOCHARIS, judge famous for thy skill, this glory
is thine, that labouring vigorously, thou didst completely rebuild Smyrna after the fatal disaster of the earthquake.

44.—ANONYMOUS

ALL Nature, O Queen, ever sings thy might, for that thou didst destroy the ranks of the enemy, for that after the evil broils thou didst kindle a light for prudent men and didst scatter the civil troubles of the strife that loosed the horses.¹



45.—ANONYMOUS

WE orators would have combined to honour Theodorus with golden portraits of eternal memory, had he not avoided gold even when it is in paintings.

46.—ANONYMOUS

THE Emperor, the Army, the cities, and the People erected the statue of Nicetas, bold in war, for his great exploits in slaying the Persians.²

GREEK ANTHOLOGY

47.—ΑΛΛΟ

Τὸν μέγαν ἐν πολέμῳσι, τὸν ἄτρομον ἡγεμονῆα,
Νικήταν ἀρετῶν εἴνεκεν οἱ Πράσινοι.

48.—ΑΔΗΔΟΝ

Πρόκλος ἐγὼ Παύλου, Βυζάντιος, δν περὶ δῶμα
τηλεθάοντα Δίκης βασιλήϊος ἥρπασεν αὐλή,
ὅφρ' εἴην στόμα πιστὸν ἐρισθενέος βασιλῆος.
ἀγγέλλει δ' ὅδε χαλκὸς ὅσον γέρας ἔστιν ἀέθλων.
καὶ τὰ μὲν εἴκελα πάντα καὶ νιέῃ καὶ γενετῆρι
ἐν δ' ὑπάτων ράβδοισι πάϊς νίκησε τοκῆα.

5

49.—ΑΠΟΛΛΩΝΙΔΟΤ

Θαύμασε τὸν Κιυύρην ὁ πάλαι χρόνος ἡ Φρύγας ἄμφω.
σὸν δέ, Λέων, ἡμεῖς κάλλος ἀεισόμεθα,
Κερκαφίδη περίβωτε· μακαρτάτη ἔστ' ἄρα νήσων
καὶ Ῥόδος, ἡ τοίω λάμπεται ἡελίῳ.

50.—ΤΟΥ ΑΥΤΟΥ

Εἰ τοιόσδε Λέων λάχεν ἀντίος Ἡρακλῆ,
οὐκ ἡνὶ Ἀλκίδεω τοῦτο τὸ δωδέκατον.

51.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

Τῷ ξοάνῳ τὸν παῖδα Θυώνιχον, οὐχ ἵνα λεύσσης
ώς καλὸς ἐν τῇδε μνάματος ἀγλαΐᾳ,
ἄλλ' ἵνα σοὶ τὸν ἀεθλὸν δν ἐξεπόνησε μαθόντι,
ώ γαθέ, τᾶς αὐτᾶς ξάλος ἔοι μανίας.
οὗτος ὁ μὴ κλίνας καμάτῳ πόδα, πάντα δ' ἀγῶνι
ἄλικα νικήσας, ὁπλότερον, πρότερον.

5

¹ He was Quaestor, and, as such, spokesman of the Emperor in the Senate. ² Paris and Ganymede.

THE PLANUDEAN APPENDIX

47.—ANONYMOUS

THE Green Faction erected, because of his merits,
the statue of Nicetas the great in war, the fearless
leader.

48.—ANONYMOUS

I AM Proclus, the son of Paul, a Byzantine whom
the Imperial Court stole from the Courts of Law
where I flourished, to be the faithful mouth of our
mighty Emperor.¹ This bronze announces what re-
ward my labours had. Son and father held all the
same offices, but the son surpassed the father by his
consular fasces.

49.—APOLLONIDES

THE olden time admired Cinyras or both the
Phrygians,² but we, Leo, will sing thy beauty, O
renowned son of Cercaphus.³ Most blessed of islands,
then, is Rhodes, on which such a sun shines.

50.—BY THE SAME

IF such a Leo (lion) had chanced to face Heracles,
this would not have been his twelfth labour.

51.—MACEDONIUS THE CONSUL

WE honour the boy Thyonichus with this statue,
not that thou mayst see by the beauty of this monu-
ment how comely he was, but, good Sir, that thou
mayst learn his achievement, and be emulous of
such enthusiasm. This is he whose legs never gave
way owing to fatigue, and who vanquished every
adversary, him of his own age, the younger one,
and the elder one.

¹ Legendary first colonist of Rhodes.

GREEK ANTHOLOGY

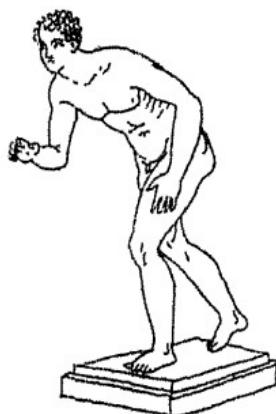
52.—ΦΙΛΙΠΠΙΟΤ

"Ισως με λεύσσων, ξεῖνε, ταυρογάστορα
καὶ στερρόγυιου, ώς Ἀτλαντα δεύτερον,
θαυμβεῖς, ἀπιστῶν εἰ βρότειος ἡ φύσις.
ἀλλ' ἵσθι μ' Ἡρᾶν Λαδικῆα πάμμαχον,
δν Σμύρνα καὶ δρῦς Περγάμου κατέστεφεν,
Δελφοί, Κόρινθος, Ἡλις, Ἄργος, Ἀκτιον·
λοιπῶν δ' ἀέθλων ἦν ἐρευνήσης κράτος,
καὶ τὴν Λίβυσσαν ἔξαριθμήσεις κόνιν.

5

53.—ΑΔΗΛΟΝ

Λάδας τὸ στάδιον εἴθ' ἥλατο, εἴτε διέπτη,
δαιμόνιον τὸ τάχος, οὐδὲ φράσαι δυνατόν.



54.—ΑΛΛΟ

Ολος ἔης φεύγων τὸν ὑπίγνεμον,
ἔμπυνοε Δάδα,
Θῦμον, ἐπ' ἀκροτάτῳ τπνεύ-
ματι θεὶς ὄνυχα,
τοῖον ἔχαλκευσέν σε Μύρων, ἐπὶ¹
παντὶ χαράξας
σώματι Πισαίου προσδοκίην
στεφάνου.

54Α

Πλήρης ἐλπίδος ἐστίν, ἄκροις δ' ἐπὶ χείλεσιν ἀσθμα
ἐμφαίνει κοίλων ἐνδοθεν ἐκ λαγόνων.
πηδήσει τάχα χαλκὸς ἐπὶ στέφος, οὐδὲ καθέξει
ἀ βάσις. ὧ τέχνη πνεύματος ὠκυτέρα.

THE PLANUDEAN APPENDIX

52.—PHILIPPUS

PERHAPS, O stranger, seeing me thus with a belly like a bull and with solidly built limbs, like a second Atlas, thou marvelllest, doubting if I am of mortal nature. But know that I am Heras of Laodicea, the all-round fighter, crowned by Smyrna and the oak of Pergamus, by Delphi, Corinth, Elis,¹ Argos, and Actium. But if thou enquirest as to my victories in other contests thou shalt number also the sands of Libya.

53.—ANONYMOUS

WHETHER Ladas jumped the Stadion or flew over it, his fleetness was portentous and not easy to express in words.

54.—ANONYMOUS

JUST as thou wert in life, Ladas, flying before wind-footed Thymus, just touching the ground with the tips of thy toes,² so did Myron mould thee in bronze, stamping on all thy body thy expectation of the Olympian crown.

54A.—ANONYMOUS

FULL of hope is he, and he shows that the breath on the tip of his lips comes from deep within the hollow of his sides. The bronze is ready to leap forth to gain the crown, and the base shall not hold it back. O Art, swifter than the wind!³

¹ Olympia.

² This is the sense required, but no satisfactory emendation has been proposed.

³ The statue looks as if it could run swifter than the wind.

GREEK ANTHOLOGY

55.—ΤΡΩΙΛΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

- a. Εἰκών, τίς σ' ἀνέθηκε, τίνος χάριν, ἢ τίνι, λέξον.
β. Ἀντὶ παλαισμοσύνης θῆκε Λύρωνι πόλις.

56.—ΑΔΗΛΟΝ

Ταύτην Εὔσεβίῳ Βυζαντίας εἰκόνα 'Ρώμη
πρὸς δισσαῖς ἑτέραις, εἴνεκεν ἵπποσύνης.
οὐ γὰρ ὁ γ' ἀμφήριστον ἐλῶν ἐστέψατο νίκην,
ἀλλὰ πολὺ κρατέων ποσσὶ καὶ ἡνορέῃ.
τοῦνεκεν ἀντιθίων ἔριν ἔσβεσεν· ἀλλὰ καὶ αὐτὴν 5
δήμου τὴν προτέρην παῦσε διχοστασίην.

57.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ἐις Βάκχην ἐν Βυζαντίῳ

"Ἐκφρονα τὴν Βάκχην οὐχ ἡ φύσις, ἀλλ' ἡ τέχνη
θήκατο, καὶ μανίην ἐγκατέμιξε λίθῳ.

58.—ΑΔΗΛΟΝ

Ἐις τὸ αὐτό

"Ισχετε τὴν Βάκχην, μή, λαϊνέη περ ἐοῦσα,
οὐδὸν ὑπερθεμένη, υηὸν ὑπεκπροφύγη.



59.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἐις τὸ αὐτό

Οὕπω ἐπισταμένην τάχα κύμβαλα
χερσὶ τινάξαι
Βάκχην αἰδομένην στήσατο
λαοτύπος.
οὕτω γὰρ προνένευκεν· ἔοικε δὲ
τοῦτο βωσγή.
“Ἐξιτε· καὶ παταγῶ, μηδενὸς
ισταμένου.”

THE PLANUDEAN APPENDIX

55.—TROILUS GRAMMATICUS

A. STATUE, who dedicated thee, and because of what, and to whom? *B.* The city to Lyron for his wrestling.

56.—ANONYMOUS

BYZANTINE Rome set up this statue, in addition to two others, to Eusebius for his horsemanship. For he was crowned after gaining no disputed victory, but far excelling in fleetness of foot¹ and valour. Therefore he quenched the light of his adversaries' rivalry; but also he put a stop to the former dissensions of the people.

57.—PAULUS SILENTIARIUS

On a Bacchant in Byzantium

Not Nature, but Art, made the Bacchant frenzied, mixing madness with the stone.

58.—ANONYMOUS

On the Same

HOLD the Bacchant, lest, though she be stone, she leap over the threshold and escape from the temple.

59.—AGATHIAS SCHOLASTICUS

On the Same

THE sculptor set up a statue of a Bacchant, yet ignorant of how to beat the swift cymbals with her hands and ashamed. For so does she bend forward, and looks as if she were crying, "Go ye out, and I will strike them with none standing by."

¹ i.e. that of his horses, as he was a charioteer.

GREEK ANTHOLOGY

60.—ΣΙΜΩΝΙΔΟΤ

α. Τίς ἄδε; *β.* Βάκχα. *α.* Τίς δέ μιν ξέσε; *β.* Σκόπας.
α. Τίς δ' ἔξεμηνε, Βάκχος, ἡ Σκόπας; *β.* Σκόπας.

61.—ΚΡΙΝΑΓΟΡΟΤ

‘Αυτολίαι, δύσιες, κόσμου μέτρα· καὶ τὰ Νέρωνος
 ἔργα δι’ ἀμφοτέρων ἵκετο γῆς περάτων.
 “Ηλιος Ἀρμενίην ἀνιών ὑπὸ χερσὶ δαμεῖσαν
 κείνουν, Γερμανίην δ’ εἰδε κατερχόμενος.
 δισσὸν ἀειδέσθω πολέμου κράτος· οἴδεν ’Λράξης
 καὶ ’Ρῆνος, δούλοις ἔθνεσι πινόμενοι.’

5

62.—ΑΔΗΛΟΝ

Εἰς στήλην Ἰουστινιανοῦ βασιλέως ἐν τῷ ἵπποδρόμῳ



Ταῦτά σοι, ὦ βασιλεῦ Μηδο-
 κτόνε, δῶρα κομίζει
 σῆς Ῥώμης γενέτης καὶ πάις
 Εὐστάθιος,
 πῶλον ὑπὲρ νίκης, Νίκην στε-
 φανηφόρον ἄλλην,
 καὶ σὲ μετηνεμίῳ πῶλῳ
 ἐφεζόμενον.
 ὑψόσ’, Ἰουστινιανέ, τεὸν κρά-
 τος· ἐν χθονὶ δ’ αἰεὶ 5
 δεσμὸς ἔχοι Μήδων καὶ
 Σκυθέων προμάχους.

¹ The future Emperor Tiberius.

² Constantinople: father as prefect, son as citizen.

THE PLANUDEAN APPENDIX

60.—SIMONIDES

- A. Who is this?
B. A Bacchant.
A. And who carved her?
B. Scopas.
A. And who made her frenzied,
Bacchus or Scopas?
B. Scopas.



61.—CRINAGORAS

EAST and West are the limits of the world, and through both ends of the earth passed the exploits of Nero.¹ The Sun as he rose saw Armenia subdued by his hands and Germany as he went down the sky. Let us sing his double victory in war; Araxes knows it and Rhine, drunk now by enslaved peoples.

62.—ANONYMOUS

On the Statue of Justinian in the Hippodrome

THESE gifts, O King, slayer of the Persians, are brought to thee by Eustathius, the father and son of thy Rome:² a horse for thy victory, another laurelled Victory, and thyself seated on the horse swift as the wind. Thy might, Justinian, is set on high,³ but may the champions of the Persians and Scythians⁴ lie ever in chains on the ground.

¹ Alluding to the height of the base on which the statue stood. ⁴ i.e. Goths.

GREEK ANTHOLOGY

63.—ΑΛΛΟ

Εἰς τὸ αὐτό

Πώλον ὄμοῦ καὶ ἄνακτα καὶ ὀλλυμένην Βαβυλῶνα
χαλκὸς ἀπὸ σκύλων ἔπλασεν Ἀσσυρίων.
ἔστι δὲ Ἰουστινιανός, δὲν ἀντολίης ζυγὸν ἔλκων
στῆσεν Ἰουλιανός, μάρτυρα Μηδοφόνου.

64.—ΑΛΛΟ

Εἰς στήλην Ἰουστίνου βασιλέως ἐν τῷ λιμένι
Τοῦτο παρ’ αἰγαιαλοῖσιν ἐγὼ Θεύδωρος ὑπαρχος
στῆσα φαεινὸν ἄγαλμα Ἰουστίνῳ βασιλῆi,
ὅφρα καὶ ἐν λιμένεσσιν ἦν πετάσειε γαλήνην.

65.—ΑΛΛΟ

Εἰς στήλην Θεοδοσίου βασιλέως

“Ἐκθορες ἀντολίηθε, φαεσφόρος ἥλιος ἄλλος,
Θευδόσιε, θυητοῖσι, πόλου μέσον, ἡπιόθυμε,
Ὀκεανὸν παρὰ ποσσὶν ἔχων μετ’ ἀπείρονα γαῖαν,
πάντοθεν αἴγλήεις, κεκορυθμένος, ἀγλαὸν ἵππον
ῥηϊδίως, μεγάθυμε, καὶ ἐσσύμενον κατερύκων.”
5

66.—ΑΛΛΟ

Τὸν κρατερὸν Βύζαντα καὶ ἴμερτὴν Φιδάλειαν
εἰν ἐνὶ κοσμήσας ἄνθετο Καλλιάδης. ..

¹ There seems to have been a figure of Babylon on the base of the statue. ² i.e. Prefect of the East.

THE PLANUDEAN APPENDIX

63.—ANONYMOUS

On the Same

THE bronze from the Assyrian spoils moulded the horse and the monarch and Babylon perishing.¹ This is Justinian, whom Julianus, holding the balance of the East,² erected, his own witness to his slaying of the Persians.

64.—ANONYMOUS

On the Statue of the Emperor Justin by the Harbour

I, THE Prefect Theodorus, erected by the shore this splendid statue to Justin the Emperor, so that he might spread abroad his calm in the harbour also.

65.—ANONYMOUS

On a Statue of the Emperor Theodosius

THOU didst spring from the East to mid heaven, gentle-hearted Theodosius, a second sun, giver of light to mortals, with Ocean at thy feet³ as well as the boundless land, resplendent on all sides, helmeted, reining in easily, O great-hearted King, thy magnificent horse, though he strives to break away.

66.—ANONYMOUS

CALLIADES, fashioning them in a single group, dedicated here mighty Byzas⁴ and lovable Phidalia.

¹ i.e. represented on the base.

² Mythical founder of Byzantium. Phidalia was his wife.

GREEK ANTHOLOGY

67.—ΑΛΛΟ

Ίμερτὴ Φιδάλεια δάμαρ Βύζαντος ἐτύχθην·
εἰμὶ δὲ βουναλέος δῶρον ἀεθλοσύνης.

68.—ΑΣΚΛΗΠΙΑΔΟΤ, οἱ δὲ ΠΟΣΕΙΔΙΠΠΟΤ
Κύπριδος ἄδ' εἰκών· φέρ' ἵδωμεθα μὴ Βερενίκας·
διστάξω ποτέρᾳ φῆ τις ὁμοιοτέραν.

69.—ΑΔΗΛΟΝ

Ζήνωνα πτολίαρχος Ἰουλιανὸς βασιλῆα·
Ζήνωνος παράκοιτιν Ἰουλιανὸς Ἀριάδνην.

70.—ΑΔΗΛΟΝ

Οίκον Αναξ Ἐλικῶνος ἀνηβήσαντα νοήσας
κυδαλίμοις καμάτοισιν Ἰουλιανοῦ πολιάρχου,
Πιερικῶν προπάροιθε δόμων παγχρύσεος ἔστη.

71.—ΑΔΗΛΟΝ

Κῦδος Ἰουλιανοῦ παναοίδιμον, ὃς μετὰ κόσμου
Πιερίδων χρυσέην στήσεν Ἀναστασίην.

72.—ΑΛΛΟ

Αλλον ὑπὲρ νίκας ἐναρηφόρον ἔνδοθι Σούσων
οὐ θρασὺς ἀνστήσει Μῆδος ἄνακτι τύπον·

¹ Or “a struggle with a bull.” In the former case it refers to Phidalia’s defeat of the Scythians who attacked Byzantium, in the latter to some exploit of Byzas.

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67.—ANONYMOUS

I, LOVABLE Phidalia, was the wife of Byzas, and I am a gift commemorating a mighty contest.¹

68.—ASCLEPIADES OR POSIDIIPPUS

THIS is a statue of Cypris. But come let us see if it be not Berenice's. I am in doubt of which one should say it is the better likeness.

69.—ANONYMOUS

JULIANUS, the Prefect of the city, dedicates Zeno, the Emperor. Julianus dedicates Ariadne, the consort of Zeno.

70.—ANONYMOUS

THE Emperor, seeing that the house of Helicon was rejuvenated by the glorious labour of Julianus, the ruler of the city, stationed himself, all of gold, before the habitation of the Muses.²

71.—ANONYMOUS

IT is everywhere the theme of song, the glory of Julianus, who, after adorning the house of the Muses, erected the golden statue of Anastasia.³

72.—ANONYMOUS

ANOTHER statue loaded with spoils shall the bold Persian erect within Susa to the Emperor for his

² The Library (or Museum) erected by the Emperor Julian having been burnt down in A.D. 477 was rebuilt in the reign probably of Zeno (474-491) by Julian, the City Prefect, who erected a golden statue of the Emperor outside it.

³ It is unknown who she was.

GREEK ANTHOLOGY

ἄλλον ἀκειρεκόμας Ἀβύρων στρατὸς ἔκτοθεν¹ Ἰστρου,
 κείρας ἐκ κεφαλῆς βόστρυχον αὐσταλέης·
 τὸν δ' ὑπὲρ εὐνομίας ἐριθηλέος ἐνθάδε τοῦτον
 ἐξ ὑπάτου μίτρης στῆσεν ἄνασσα πόλις.⁵
 ἔμπεδος ἀλλὰ μένοις, Βυζαντιὰς ἔμμορε Ῥώμα,
 θεῖον² Ἰουστίνου κάρτος ἀμειψαμένα.

73.—ΑΔΗΛΟΝ

Οὗτος ὁ κοσμήσας Τπάτων θρόνον, δν τρισέπαρχον
 καὶ πατέρα βασιλῆς ἐὸν καλέσαντο μέγιστοι,
 χρύσεος ἔστηκεν Λύρηλιανός· τὸ δὲ ἔργον
 τῆς βουλῆς, ἵσ αὐτὸς ἐκῶν κατέπαυσεν ἀνίας.

74.—ΑΔΗΛΟΝ

Εἰς ἄρχοντα

Μῖξον μειλιχίη βαιδὸν φόβον,³ ὅττι καὶ αὐτὴ
 βομβήεσσα μέλισσα κορύσσεται ὀξεῖ κέντρῳ.
 οὐ γάρ ἄτερ μάστυγος ίθύνεται ἵππος ἀγήνωρ·
 οὐδὲ συῶν ἀγέλη ἐπιπείθεται ἀνδρὶ νομῆι,
 πρὶν καὶ ἐριγδούποιο καλαύροπος ἥχον ἀκούσῃ.

75.—ANTIPATRΟΤ

Ζηνὶ καὶ Ἀπόλλωνι καὶ Ἀρεῇ τέκνον ἀνάκτων
 εἴκελον, εὐκταίη μητέρος εὐτοκίη,
 πάντα τοι ἐκ Μοιρέων βασιλήια, πάντα τέλεια
 ἡλθεν· ἐποιήθης δὲ ἔργον ἀοιδοπόλων.

Ζεὺς σκῆπτρον βασίλειον,⁴ Ἀρης δόρυ, καλλοσύνην δὲ
 Φοῖβος ἔχει· παρὰ σοὶ δὲ ἀθρόα πάντα, Κότυ.

¹ A Scythian tribe.

² This appears to mean "After the restoration of the consulate." This measure of Justin's was very popular.

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victory, and yet another the host of the long-haired Avares¹ beyond the Danube shearing the locks from their squalid heads. But this one here was erected for the righteousness of his rule by the Sovereign City after the consular fillet.² But mayst thou stand firm, O fortunate Byzantine Rome, who hast rewarded the god-given might of Justin.

73.—ANONYMOUS

THIS golden Aurelian, who stands here, is he who adorned the consular throne, whom our greatest emperors styled thrice Prefect and their father. The work is the Senate's, to the troubles of which he willingly put an end.³

74.—ANONYMOUS

To a Magistrate

Mix with mildness a little terror, for the buzzing bee herself is armed with a sharp sting, the noble horse is not guided without a whip, nor does a herd of swine obey the swineherd before they hear the sound of the far-booming crook.⁴

75.—ANTIPATER OF THESSALONICA

SON of Kings, like to Zeus, Apollo, and Ares, lovely offspring granted to a mother's prayers, from the Fates all kingly, all perfect things have come to thee, and thou art become the theme of Poets. Zeus has his royal sceptre, Ares his spear, and Phoebus his beauty, but thine, Cotys,⁵ are all three together.

³ In A.D. 400. He was thrice Praetorian Prefect, and the title "Father of the Emperor" was given to Patricians.

⁴ The crook was thrown at animals to drive them back to the herd. *cp. Homer, Il. xxiii. 845.*

⁵ This is probably the Thracian King to whom Ovid's Epistle *Ex Ponto*, ii. 9, is addressed.

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76.—ΣΤΝΕΣΙΟΤ ΦΙΛΟΣΟΦΟΤ

Οι τρεῖς Τυνδαρίδαι, Κάστωρ, Ἐλένη, Πολυδεύκης.

77.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

"Ομματα μὲν κούρης μόλις ή γραφίς, οὕτε δὲ χαίτην,
οὕτε σέλας χροιῆς ἄκρου ἀπεπλάσατο.
εἴ τις μαρμαρυγὴν δύναται φαεθοντίδα γράψαι,
μαρμαρυγὴν γράψει καὶ Θεοδωριάδα."¹

78.—ΑΛΛΟ

Βύσκανος ή γραφίς ἐσσι, καὶ εἰσορύώσι μεγαίρεις
χρύσεα κεκρυφάλοις βόστρυχα κρυψαμένη.
εἰ δ' ὑπάτιης κεφαλῆς ὑπάτην χάριν εἰκόνι κεύθεις,
οὐδ' ἐπὶ τῷ λοιπῷ κάλλεϊ πίστιν ἔχεις.
πᾶσα γραφὶς μορφῆσι χαρίζεται· ἀλλὰ σὺ μούνη
τῆς Θεοδωριάδος κλέψας ἀπ' ἀγλαῖας.

79.—ΣΤΝΕΣΙΟΤ ΦΙΛΟΣΟΦΟΤ

Ἐις τὴν ἑαυτοῦ ἀδελφήν

Τῆς χρυσῆς εἰκὼν ή Κύπριδος, ή Στρατονίκης.

80.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Μαχλὰς ἐγὼ γενόμην Βυζαντίδος ἔνδοθι Ῥώμης,
ώνητὴν φιλίην πᾶσι χαριζομένη.
εὶμι δὲ Καλλιρόη πολυδαίδαλος, ήν ὑπ' ἔρωτος
οἰστρηθεὶς Θωμᾶς τῇδ' ἔθετο γραφίδι,
δεικνὺς δσσον ἔχει πόθον ἐν φρεσίν· ἵσα γὰρ αὐτῷ
κηρῷ τηκομένῳ τήκεται ή κραδίη.

¹ I write Θεοδωριάδα : Θεοδωριάδος MSS.

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76.—SYNESIUS THE PHILOSOPHER

THE three children of Tyndareus, Castor, Helen, and Pollux.

77.—PAULUS SILENTIARIUS

SCARCELY has the pencil portrayed the girl's eyes, but not at all her hair nor the supreme lustre of her skin. If any can paint the sheen of the sun, he will paint the sheen of Theodora.¹

78.—BY THE SAME (?)

THOU art envious, O pencil, and grudgeth us who look, hiding her golden hair in a caul. But if in the picture thou hidest the supreme grace of her supreme head, thou canst not be trusted touching the rest of her beauty. Every pencil is favourable to form, but thou alone hast stolen from the loveliness of Theodora.

79.—SYNESIUS THE PHILOSOPHER

On his Sister

THE statue is of golden Cypris or of golden Stratonice.

80.—AGATHIAS SCHOLASTICUS

I WAS a harlot in Byzantine Rome, granting my venal favours to all. I am Callirhoe the versatile, whom Thomas, goaded by love, set in this picture, showing what great desire he has in his soul; for even as his wax melts,² so melts his heart.

¹ Probably the well-known Empress.

² The picture was in encaustic.

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81.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ ἐν Ὀλυμπίᾳ Διὸς ἄγαλμα
‘Η θεὸς ἡλθ’ ἐπὶ γῆν ἔξ οὐ-
ρανοῦ, εἰκόνα δείξων,
Φειδία· ἢ σύ γ’ ἔβης τὸν
θεὸν ὑψόμενος.

82.—ΣΙΜΩΝΙΔΟΤ

Τὸν ἐν Ρόδῳ κολοσσὸν ὀκτάκις δέκα
Χάρης ἐποίει πήχεων ὁ Λίνδιος.

83.—ΑΔΕΣΠΟΤΟΝ

Εἰς Αἴαντος εἰκόνα

Αἴαν Τιμομάχου πλέον ἢ πατρός, ἥρπασε τέχνα
τὴν φύσιν· ὁ γράφας εἰδέ σε μαινόμενον,
καὶ συνελυσσήθη χεὶρ ἀνέρι, καὶ τὰ κεραστὰ
δάκρυα τοὺς λύπης πάντας ἔμιξε πόνους.

84.—ΑΔΗΛΟΝ

Οὐκ ἀδαῆς ἔγραψε Κίμων τάδε· παντὶ δ’ ἐπ’ ἔργῳ
μῶμος, διν οὐδὲ ἥρως Δαίδαλος ἔξέφυγεν.

85.—ΑΔΕΣΠΟΤΟΝ

Α τέχνα τὸν ἔλεγχον ἀπώλεσεν· οὐδὲ γὰρ αὐτὰ
μανῦσαι δύναται τῷ πόρε τὰν κεφαλάν.

THE PLANUDEAN APPENDIX

81.—PHILIPPUS

On the Statue of Zeus at Olympia

EITHER God came from Heaven to Earth to show thee His image, Phidias, or thou didst go to see God.

82.—SIMONIDES¹

CHARES of Lindus made the Colossus of Rhodes, eighty cubits high.

83.—ANONYMOUS

On the Picture of Ajax by Timomachus²

AJAX, more the son of Timomachus than thine own father's, Art seized on thee as thou really wert; the painter saw thee in thy frenzy; his hand grew mad as the madman, and the tears he mixed on his palette were a compound of all the griefs that made up thy sorrow.

84.—ANONYMOUS

WITH no ignorant hand did Cimon paint these things; but no work is without blame, which not even Daedalus of blessed memory escaped.

85.—ANONYMOUS

On a Headless Statue

THIS work of art has lost what was required for judging it; for even it itself cannot inform us to whom it gave its head.

¹ This attribution is of course wrong, as the Colossus was erected long after his time. ² See Ovid, *Tristia*, ii. 528.

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86.—ΑΔΗΑΟΝ

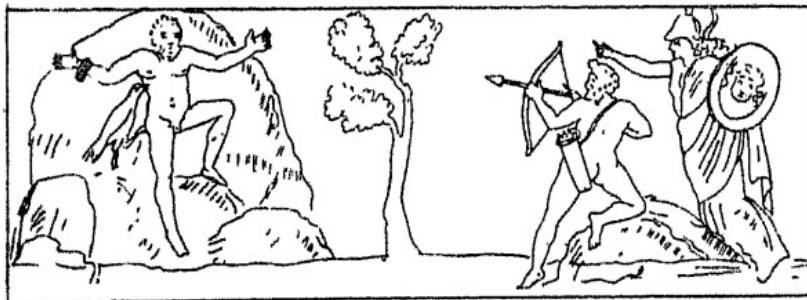
Τούμπρασι^η φύλακος μακρὰν ἀποτῆλε φύλαξαι.
 τοῖος, ὁκοῖον ὄρᾶς, ὡ παρ' ἔμ' ἐρχόμενε,¹
 σύκινος, οὐ δίνη πεπονημένος, οὐδὲ ἀπὸ μίλτου,
 ἀλλ' ἀπὸ ποιμενικῆς αὐτομαθοῦς ξοῖδος . . .
 ἀχρείως γέλασόν με, τὰ δ' Εὐκλείους πεφύλαξο
 σίνεσθαι, μὴ καὶ σαρδάνιον γελάσης.

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87.—ΙΟΤΛΙΑΝΟΤ

Τέχνης πυρσὸν ὅπασσα φερέσβιον· ἐκ δ' ὑρα τέχνης
 καὶ πυρὸς ἀλλήκτου πήματος ὅψιν ἔχω.
 ἦ μερόπων ἀχάριστοι ἀεὶ γένος, εἴ γε Προμηθεὺς
 ἀντ' εὐεργεσίης ταῦθ' ὑπὸ χαλκοτύπων.

88.—ΤΟΥ ΑΥΤΟΥ



Χαλκὸν μὲν καλέεσκεν ἀτειρέα βίβλος 'Ομήρου'
 ἀλλά μιν ὁ πλάστης δεῖξεν ἐλεγχομένην.
 δεῦρ' ἵδε γὰρ στενάχοντα Προμηθέα, δεῦρ' ἵδε χαλκοῦ
 τειρομένου σπλάγχνων ἐκ μυχάτων ὀδύνας.
 "Ηρακλες, νεμέσησον, ἐπεὶ μετὰ σεῖο φαρέτρην
 'Ιαπετιονίδης ἄλγος ἀπαυστον ἔχει.

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¹ The first couplet has probably been tampered with by Planudes; *τοῖος ὁκοῖον ὄρᾶς* is a conjecture for *τοῖος δέ κύνων δύνας*, but the whole gives very poor sense. We expect a mention of the usual appendage of Priapus and δέ κύνων may be right.

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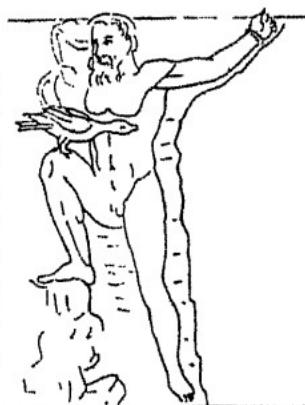
86.—ANONYMOUS

On a Statue of Priapus

BEWARE from afar off of the guardian set up in the kitchen-garden. I am such as thou seest me, O thou who goest past me, made of fig-wood, not polished with shagreen, nor carved by rule and measure, but by a shepherd's self-taught chisel. Laugh foolishly at me, but take care not to damage Eucles' property or you may have to laugh grimly too.

87.—JULIANUS

THE flame that gives life to Art was my gift, and now from Art and fire I get the semblance of ceaseless pain. Ungrateful of a truth is the race of mankind, since in return for his benefit to them this is what Prometheus gets from workers in bronze.



88.—BY THE SAME

HOMER's book calls brass a metal that is inconsumable by age, but the sculptor has visibly confuted it. For come here and look at Prometheus groaning; look at the torments of the brass consumed from its inmost vitals. Wax wrath, O Heracles, that after the deed of thy quiver¹ the son of Iapetos suffers ceaseless pain.

¹ Heracles shot the vulture which devoured Prometheus' vitals.

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89.—ΓΑΛΛΟΤ

Εἰς Τάνταλον ἐπὶ ποτηρίου γεγλυμμένον

Οὗτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ μηδὺν
πολλάκι νεκταρέου πλησάμενος πόματος,
νῦν λιβάδος θυητῆς ἴμείρεται· ἡ φθονερὴ δὲ
κρᾶσις ἀεὶ χείλευς ἐστὶ ταπεινοτέρη.
“Πῦνε,” λέγει τὸ τόρευμα, “καὶ ὅργα μάνθανε σιγῆς· 5
οἱ γλώσσῃ προπετεῖς ταῦτα κολαζόμεθα.”

90.—ΑΔΗΛΟΝ

Θλῖβε δρακοντείους περιμή-
κεας δύριμε δειρὰς
“Ηρακλεῖς, δακέτων ἄγχε
βαθεῖς φάρυγας.
ἔξετι μηπιάχοιο χόλου ζηλή-
μονος” Ηρῆς
ἄμπαυσον· μοχθεῦν γνῶθι
καὶ ἐκ βρέφεος.
οὐ γάρ σοι κρητὴρ χαλκή-
λατος, οὐδὲ λέβητες, 5
ἀλλ’ ὁδὸς εἰς αὐλὴν Ζηνός,
ἐπαθλον ἔφυ.



91.—ΑΔΗΛΟΝ

Δέρκεο μυριόμοχθε τεοὺς “Ηρακλεῖς ἄγωνας,
οὓς τλὰς ἀθανάτων οἶκον” Όλυμπον ἔβης·
Γηρυόνην, κλυντὰ μῆλα, μέγαν πόνου Αὔγείαο,
πώλους, Ἰππολύτην, πουλυκάρηνον ὄφιν,

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89.—GALLUS

On Tantalus carved on a Cup

HE who once sat at the table of the gods, he who often filled his belly with nectar, now lusts for a mortal liquor, but the envious brew is ever lower than his lips.¹ “Drink,” says the carving, “and learn the secret of silence; thus are we punished who are loose of tongue.”

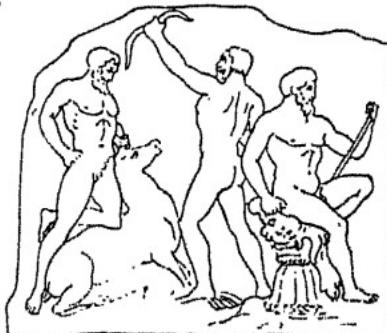
90.—ANONYMOUS

CRUSH, sturdy Heracles, the long necks of the snakes; choke the deep throats of the venomous brutes. Even from thy babyhood toil to defeat the spite of envious Hera, learn to labour from thy cradle up. For thy prize was no bowl of beaten brass, no cauldrons, but the road to the court of Zeus.

91.—ANONYMOUS

On a Monument on the Acropolis of Pergamus with Reliefs of the Labours of Heracles

LOOK, Heracles, thou of the countless labours, at these thy emprises, after achieving which thou didst go to Olympus, the house of the immortals: Geryon, the famous apples, the great task of Augeas, the horses, Hippolyte, the many-headed



¹ The figure of Tantalus was probably carved on the handle of the cup. He was punished for betraying the secrets of the gods.

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κάπρον, θωϋκτῆρα Χάους κύνα, θῆρα Νεμείης,
οἰωνούς, ταῦρον, Μαιναλίην ἔλαφον.
νῦν δὲ κατ' ἄκρα πόληος ἀπορθήτοιο βεβηκὼς
Περγαμίης, μεγάλους ρύεο Τηλεφίδας.

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92.—ΑΔΗΛΟΝ

Ἡρακλέους ἀθλοι

Πρῶτα μὲν ἐν Νεμέῃ βριαρὸν κατέπεφνε λέοντα.
δεύτερον, ἐν Λέρνῃ πολυναύχενον ὥλεσεν ὕδραν.
τὸ τρίτον αὐτὸν ἐπὶ τοῖς Ἐρυμάνθιον ἔκτανε κάπρον.
χρυσόκερων ἔλαφον μετὰ ταῦτ' ἥγερεντε, τέταρτον.
πέμπτον δ', ὅρνιθας Στυμφαλίδας ἐξεδίωξεν.
ἔκτον, Ἀμαζονίδος κόμιστε ζωστῆρα φαεινόν.
ἔβδομον, Λύγείου πολλὴν κόπρον ἐξεκάθηρεν.
ὄγδοον, ἐκ Κριήτηθε πυρίπνοον ἥλαστε ταῦρον.
εἴνατον, ἐκ Θρήκης Διομήδεος ἥγαγεν ὑππους.
Γηρυόνου, δέκατον, βόας ἥγαγεν ἐξ Ἐρυθείης.
Κέρβερον, ἐνδέκατον, κύν' ἀνίγαγεν ἐξ Αἴδαο.
δωδέκατον, ἐκόμιστεν ἐς Ἑλλάδα χρύσεα μῆλα.
τὸ τρισκαιδέκατον, τοῖον λυγρὸν ἔσχεν ἀεθλον·
μουνονυχὶ πεντήκοντα ξυνελέξατο κούραις.

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93.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτό

"Ωλεσα τὸν Νεμέας θῆρ' ἄπλετον, ὥλεσα δ' ὕδρην
καὶ ταῦρον, κάπρον δ' ἀμφετίναξα γένυν.
ζωστῆρ' ἐλκύσσας, πώλους Διομήδεος εἶλον·
χρύσεα μᾶλλα κλάσας, Γηρυόνην ἔλαβον.
Αὐγείας μ' ἐδάη· κεμὰς οὐ φύγεν· ἔκτανον ὅρνις·
Κέρβερον ἥγαγόμην· αὐτὸς "Ολυμπον ἔχω.

5

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snake, the boar, the baying hound of Chaos, the wild beast of Nemea, the birds, the bull, the Maenalian hind. But now, standing on the height of Pergamus, the inexpugnable city, defend the great sons of Telephus.¹

92.—ANONYMOUS

The Labours of Heracles

FIRST, in Nemea he slew the mighty lion. Secondly, in Lerna he destroyed the many-necked hydra. Thirdly, after this he killed the Erymanthian boar. Next, in the fourth place, he captured the hind with the golden horns. Fifthly, he chased away the Stymphalian birds. Sixthly, he won the Amazon's bright girdle. Seventhly, he cleaned out the abundant dung of Augeas. Eighthly, he drove away from Crete the fire-breathing bull. Ninthly, he carried off from Thrace the horses of Diomede. Tenthly, he brought from Erythea the oxen of Geryon. Eleventhly, he led up from Hades the dog Cerberus. Twelfthly, he brought to Greece the golden apples. In the thirteenth place he had this terrible labour : in one night he lay with fifty maidens.

93.—PHILIPPUS

On the Same

I SLEW the vast wild beast of Nemea, I slew the hydra and the bull, and smashed the jaw of the boar ; when I had torn off the girdle² I took the horses of Diomede. After plucking the golden apples I captured Geryon. Augeas learnt to know me, the hind did not escape me, and I killed the birds. I led Cerberus, and myself dwell in Olympus.

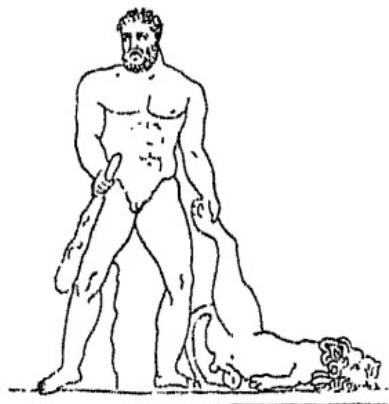
¹ The people of Pergamus, whose mythical ancestor was Telephus. ² Of Hippolyte.

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94.—ΑΡΧΙΟΤ

Μηκέτι ταυροβόροιο βαρὺ βρύχημα λέοντος
πτήσσετε, ληϊνόμοι γειαροται Νεμέης·

ἢ γὰρ ὑφ' Ἡρακλῆος ἀρι-
στάθλοιο δέδουπεν,
αὐχένα θηροφόνοις ἀγ-
χόμενος παλάμαις.
ποίμνιας ἔξελάσασθε· πά-
λιν μυκηθμὸν ἄκονοι 5
'Ηχώ, ἐρημαίης ἐνναέ-
τειρα νάπης.
καὶ σύ, λεοντόχλαινε, πά-
λιν θωρίσσεο ρινῷ
"Ηρῆς πρηγύνων μισονό-
θοιο χόλον.



95.—ΔΑΜΑΓΗΤΟΤ

Ἐκ Νεμέης ὁ λέων, ἀτὰρ ὁ ξένος Ἀργόθεν αἷμα,
πολλὸν ὁ μὲν θηρῶν λῶστος, ὁ δὲ ήμιθέων.
ἔρχονται δὲ ἐς ἀγῶνα καταντίον ὅμμα βαλόντες
λοξὸν ὑπὲρ ζωᾶς ἀμφότεροι σφετέρας.
Ζεῦ πάτερ, ἀλλ' εἴη τὸν ἀπ' Ἀργεος ἀνέρα νικᾶν, 5
ἐμβατὸς ὡς αὖ τοι καὶ Νεμέα τελέθοι.

96.—ΑΔΗΛΟΝ

Τί πρῶτον, τί δέ ἔπειτα φρεσίν, τί δὲ λοίσθιον ὅσσοις
θαυμάσομαι τέχνης ἀνέρος ἥδ' ἐλάφου;
ῶν ὁ μὲν ἵξυι θηρὸς ἐπεμβεβαώς γόνυν βρίθει,
εὐπτόρθων παλάμαις δραξάμενος κεράων·

¹ According to one story, Heracles, before killing the Nemean lion, wore the skin of a lion he killed on Cithaeron.

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94.—ARCHIAS

YE rustic ploughmen of Nemea, tremble no more at the deep roaring of the lion, slayer of bulls. It has fallen by the hands of Heracles, the supreme achiever of emprises, its throat strangled by his death-dealing hands. Drive out your flocks to pasture ; let Echo, the denizen of the lonely glen, again hear the sound of bleating. And do thou, clothed in the lion-skin,¹ again arm thee with the pelt, appeasing the spite of Hera who hateth her lord's bastards.

95.—DAMAGETUS

THE lion is from Nemea, but the stranger is of Argive blood ; the one far the most valiant of beasts, the other of demi-gods. They come to the conflict glaring askance at each other, each about to fight for his life. Father Zeus, may the victory be the Argive man's, that Nemea be again accessible.

96.—ANONYMOUS

On Heracles and the Maenalian Hind

WHAT first and what next shall my mind marvel at, what lastly shall my eyes admire in the portraiture of the man and hind ? He, mounting on the beast's loins, rests all the weight of his knee on her, grasping with his hands her beautifully branched antlers, while she, panting hard



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ἡ δ' ὑπὸ χάσματι πολλὰ καὶ ἄσθματι φυσιόωσα
γλώσση σημαίνει θλιβομένην κραδίην.
"Ηρακλεῖς, γήθησον, ὅλη κεμάς ἄρτι τέθηλεν
οὐ κέρασιν μούνοις, ἀλλὰ τέχνῃ χρυσέῃ.

97.—ΑΛΔΟ

Χαλκὸν ἀποιμώζοντα τίς ἔπλασε; τίς δ' ὑπὸ τέχνας
καὶ πόνου ἐν μορφᾷ καὶ θράσος εἰργάσατο;
ἔμψυχον τὸ πλάσμα· καὶ οἰκτέίρω μογέοντα,
καὶ φρίττω κρατερὸν τὸν θρασὺν Ἡρακλέην.
Ανταῖον γὰρ ἔχει πεπονημένου ἐκ παλαμάων
ἰδνωθεὶς δὲ δοκεῖ καὶ στοναχὰν ἴέναι.

5

98.—ΑΛΔΟ

Eis Ἡρακλέα μεθύοντα



Οὗτος ὁ νῦν ὕπνῳ βεβαρημένος ἡδὲ κυπέλλῳ,
Κενταύρους νῆφων οἰνοβαρεῖς ὅλεσεν.

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with open jaws and forced breath, tells of her heart's anguish by her tongue. Rejoice, Heracles; the whole hind now glitters, not her horns alone golden, but fashioned all of gold by Art.¹

97.—ANONYMOUS

On Heracles and Antaeus

Who moulded this bronze that groans, and by the power of his art thus figured effort and daring? The statue is alive, and I pity him who is in distress, and shudder at Heracles the bold and mighty; for he holds Antaeus sore pressed by the grip of his hands, and the giant doubled up seems even to be groaning.



98.—ANONYMOUS

On Heracles in his Cups

He who is now weighed down with sleep and the wine-cup, when sober slew the Centaurs heavy with wine.

¹ This does not, of course, mean that the group was golden or gilded; "golden" is used figuratively. The horns were doubtless gilded. The actual animal is stated to have had gold horns.

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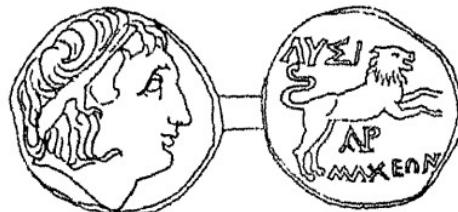
99.—ΑΛΛΟ

Eis τὸ αὐτό

Οὗτος ὁ πανδαμάτωρ, ὁ παρ' ἀνδράσι δωδεκάεθλος
 μελπόμενος κρατερῆς εἴνεκεν ἡνορέης,
 οἰνοβαρῆς μετὰ δαῦτα μεθυσφαλὲς ἔχνος ἐλίσσει,
 νικηθεὶς ἀπαλῷ λυσιμελεῖ Βρομίῳ.

100.—ΑΛΛΟ

Eis εἰκόνα Λυσιμάχου βασιλέως



Χαίτην καὶ ρόπαλον καὶ ἐν ὁφθαλμοῖσιν ἀταρβῆ
 θυμὸν ὄρων, βλοστρόν τ' ἀνδρὸς ἐπισκύνιον,
 ζήτει δέρμα λέοντος ἐπ' εἰκόνι· κὴν μὲν ἐφεύρης,
 'Ηρακλέης, εἰ δ' οὔ, Λυσιμάχοιο πίναξ.

101.—ΑΛΛΟ

Eis εἰκόνα Ἡρακλέους

Οἴφ Θειοδάμας πρὸν ὑπήντεεν 'Ηρακλῆi,
 τοῖον ὁ τεχνίτης τὸν Διὸς εἱργάσατο,
 βοῦν ἀρότην ἔλκοντα, καὶ ἀντανύοντα κορύνην.
 ἀλλ' οὐ τὴν ὄλοιην γράψε βοοσφαγίην.
 ναὶ τάχα Θειοδάμαντι γούμονα χείλεσι φωνὴν
 ἥρμοσεν, ἃς ἀίων φείδεται 'Ηρακλέης.

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99.—ANONYMOUS

On the Same

This subduer of all, of whom, telling
of his twelve labours, men sing be-
cause of his mighty valour, now after
the feast is heavy with wine, and rolls
along unsteady in his gait from drink,
conquered by soft Bacchus, the loosener
of the limbs.



100.—ANONYMOUS

On a Portrait of King Lysimachus

SEEING the man's flowing locks, and the club, and
the dauntless spirit in his eyes, and the fierce frown
on his brow, seek for the lion's skin in the portrait,
and if thou findest it, it is Heracles; but if not, this
is the picture of Lysimachus.

101.—ANONYMOUS

On a Picture of Heracles

As Heracles was when Theiodamas met him of old,
even so did the artist portray the son of Zeus dragging
off the ox from the plough and lifting up his club on
high, but he did not paint the wicked murder of the
ox.¹ Yea, perchance he drew Theiodamas with a
plaintive cry on his lips, hearing which Heracles
spares the steer's life.²

¹ Heracles in Rhodes killed the labouring ox of Theiodamas
to cook and eat it.

² i.e. perhaps the artist wished to convey the impression
that Heracles spares the ox.

GREEK ANTHOLOGY

102.—ΑΛΛΟ

Εἰς εἰκόνα ἑτέραν τοῦ αὐτοῦ

Οἶον καὶ Κρονίδης ἔσπειρέ σε τῇ τρισελήνῳ
νυκτί, καὶ Εύρυσθεὺς εἰδεν ἀεθλοφόρον,
κῆκ πυρὸς εἰς Οὐλυμπον ἐκώμασας, ὡς βαρύμοχθε
Ἄλκείδη, τοίην εἰκόνα σου βλέπομεν.
Ἄλκμήνης δ' ὡδῖνας ἔχει λίθος· αἱ δὲ μεγαυχεῖς
Θῆβαι νῦν μύθων εἰσὶν ἀπιστότεραι.

5

103.—ΓΕΜΙΝΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ

"Ηρακλεῖς, ποῦ σοι πτύρθος μέγας, ἵνα τε Νέμειος
χλαῖνα, καὶ ἡ τόξων ἔμπλεος ἴοδόκη;
ποῦ σοβαρὸν βρίμημα; τί σ' ἔπλασεν ὥδε κατηφῆ
Λύσιππος, χαλκῷ τ' ἐγκατέμειξ¹ ὅδύνην;
ἄχθῃ γυμνωθεὶς ὅπλων σέο· τίς δέ σ' ἔπερσεν;
ὅ πτερόεις, δύντως εἰς βαρὺς ἄθλος, "Ἐρως.

5

104.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ αὐτό

"Ηρη τοῦτ' ἄρα λοιπὸν ἐβούλετο πᾶσιν ἐπ' ἄθλοις,
ὅπλων γυμνὸν ἰδεῖν τὸν θρασὺν Ἡρακλέα.
ποῦ χλαῖνωμα λέοντος, ὃ τ' εὐροίζητος ἐπ' ὕμοις
ἴός, καὶ βαρύπους δύος ὁ θηρολέτης;
πάντα σ' "Ἐρως ἀπέδυσε· καὶ οὐξένον, εἰ Δία κύκνον 5
ποιήσας, ὅπλων νοσφίσαθ' Ἡρακλέα.

¹ The meaning of this very frigid and laboured couplet seems to be "Not Alemene gave birth to thee, but this marble, and the claim of Thebes to be thy birthplace is now baseless." From the rest of the epigram we must, I think,

THE PLANUDEAN APPENDIX

102.—ANONYMOUS

On a Statue or Statues of Heracles

EVEN as the son of Cronos sowed thee on the night of three moons; even as Eurystheus saw thee, thy labours accomplished; even as from the flame thou didst go in triumph to Olympus, so, O Alcides, hard toiler, do we look on thee in thine image. The stone's are the birth-pangs of Alcmena, and too boastful Thebes is now less worthy of belief than fables.¹

103.—GEMINUS

On a Statue of Heracles

HERACLES, where is thy great club, where thy Nemean cloak and thy quiver full of arrows, where is thy stern glower? Why did Lysippus mould thee thus with dejected visage and alloy the bronze with pain? Thou art in distress, stripped of thy arms.² Who was it that laid thee low? Winged Love, of a truth one of thy heavy labours.

104.—PHILIPPUS

On the Same

So Hera, then, wished for this to crown all his labours, the sight of doughty Heracles stripped of his arms! Where is the lion-skin cloak, where the quiver of loud-whizzing arrows on his shoulder and the heavy-footed branch, the slayer of beasts? Love has stripped thee of all, and it is not strange that, having made Zeus a swan, he deprived Heracles of his weapons.

understand that there were three representations of Heracles—at his birth, in his prime, and after his death.

² By Omphale.

GREEK ANTHOLOGY

105.—ΑΔΗΛΟΝ

Εἰς ἄνδριάντα Θησέως καὶ τὸν Μαριθωνίου ταύρου
 Θαῦμα τέχνης ταύρου τε καὶ ἀνέρος, ὃν ὁ μὲν ἀλκᾶ
 θῆρα βίῃ βρίθει, γυνὴ τιταινόμενος
 ίνας δὲ αὐχενίους γνάμπτων, παλάμησιν ἔμαρψεν,
 λαιῆ μυκτῆρας, δεξιτερῆ δὲ κέρας,
 ἀστραγάλους δὲ ἐλέλιξε· καὶ αὐχένα θήρ υπὸ χερσὶν
 δαμνάμενος κρατεραῖς ὥκλασεν εἰς ὅπισω.
 ἔστι δὲ δίσσασθαι τέχνης ὑπὸ τῷδ' ἐνὶ χαλκῷ
 θῆρα μὲν ἐμπνείειν, ἄνδρα δὲ ἴδρωτι ρέειν.



106.—ΑΔΗΛΟΝ

Εἰς ἄνδριάντα Καπανέως
 Εἴ τοις Θήβης Καπανεὺς
 ἐπεμήνατο πύργοις,
 ἄμβασιν ἡερίην κλίμακι
 μησάμενος,
 εἶλεν ἀν ἄστυ βίῃ καὶ υπὲρ
 μόρου. αἰδετο γάρ ρα
 καὶ σκηπτὸς Κρονίδου
 τοῖον ἐλεῖν πρόμαχον.

107.—ΙΟΤΛΙΑΝΟΤ

Εἰς Ἱκαρον χαλκοῦν ἐν λουτρῷ
 ιστάμενον

"Ικαρε, κηρὸς μέν σε διώλεσε· νῦν δέ
 σε κηρῷ
 ἥγαγεν εἰς μορφὴν αὐθις ὁ χαλ-
 κοτύπος.
 ἀλλά γε μὴ πτερὰ πάλλε κατ' ἡέρα,
 μὴ τὸ λοετρόν,
 ἡερόθεν πίπτων, Ἱκάριον τελεσγῆς.



THE PLANUDEAN APPENDIX

105.—ANONYMOUS

On a Statue of Theseus and the Bull of Marathon

MARVELLOUS is the art of the bull and man: he, the man, his limbs all tense, forces down by his might the savage beast. To bend back the sinews of its neck he grasps with his left hand its nostrils, with his right its horn, and shakes up the neck-bones. The beast, its neck subdued by his strong hands, sinks down on its hindquarters. One may fancy that in this bronze Art makes the beast breathe and bathes the man in sweat.



106.—ANONYMOUS

On a Statue of Capaneus

HAD Capaneus been like this when he furiously attacked the towers of Thebes, contriving to mount through the air on a ladder, he would have taken the city by force in Fate's despite; for even the bolt of Zeus would have deemed it shame to slay such a champion.

107.—JULIANUS

On a Bronze Statue of Icarus which stood in a Bath

ICARUS, wax caused thy death, and now by wax¹ the worker in bronze has restored thee to thy shape. But beat not thy wings in the air, lest thou fall from the sky and give thy name to the bath.²

¹ The model for the bronze had been worked in wax.

² As he gave his name to the Icarian Sea.

GREEK ANTHOLOGY

108.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

"Ικαρε, χαλκὸς ἐὼν μιμηήσκεο· μηδέ σε τέχνη,
μηδ' ἀπάφη πτερύγων ζεῦγος ἐπωμάδιον.
εὶ γὰρ ζωὸς ἐὼν πέσεις ἐν πελάγεσσι θαλάσσης,
πῶς ἐθέλεις πτῆναι χάλκεον εἶδος ἔχων;



109.—ΑΓΛΑΘΙΟΤ

Εἰς Ἰππόλυτον διηλεγόμενον τῇ τροφῇ
τῆς Φαῖδρας

'Ιππόλυτος τῆς γρηὸς ἐπ' οὗατι
νηλέα μῦθον
φθέγγεται· ἀλλ' ἡμεῖς οὐ δυ-
νάμεσθα κλύειν.
ὅσσον δ' ἐκ βλεφάροι μεμηνότος
ἐστὶν νοῆσαι,
ὅττι παρεγγυά μηκέτ' ἄθεσμα
λέγειν.

110.—ΦΙΛΟΣΤΡΑΤΟΤ

Εἰς εἰκόνα Τηλέφου τετρωμένου

Οὗτος ὁ Τευθρανίας πρόμος ἄσχετος, οὗτος ὁ τὸ πρὸν
Τήλεφος αἴμαξας φρικτὸν ἄρη Δαναῶν,
Μυσὸν δτε πλήθοντα φόνῳ ἐκέρασσε Κάϋκον,
οὗτος ὁ Πηλιακοῦ δούρατος ἀντίπαλος,
νῦν δλοδὺν μηρῷ κεύθων βάρος, οἴα λιπόπινος
τήκεται, ἐμψύχῳ σαρκὶ συνελκόμενος.
οῦν καὶ τειρομένοιο περιπτώσσοντες Ἀχαιοὶ
φύρδην Τευθρανίας νεῦνται ἀπ' ἡϊόνος.

THE PLANUDEAN APPENDIX

108.—BY THE SAME

On the Same

ICARUS, remember thou art of bronze, and let neither art nor the pair of wings on thy shoulders delude thee; for if, when alive, thou didst fall into the depths of the sea, how canst thou wish to fly when formed of bronze?

109.—AGATHIAS

On Hippolytus conversing with Phaedra's Nurse

HIPPOLYTUS speaks into the old wife's ear pitiless words, but we cannot hear them. But as far as we can understand from the fury in his eyes, he enjoins her not to say again unlawful words.

110.—PHILOSTRATUS

On a Picture of Telephus Wounded

THIS, the irresistible chieftain of Teuthrания; this Telephus who once bathed in blood the terrible host of the Greeks when he filled Mysian Caycus to overflowing with slaughter; this, the champion who faced the spear of Peleus, now bearing hidden deep in his thigh a heavy and deadly wound, wastes away as if his life were leaving him, dragging himself along with his living flesh.¹ Even though he be sore hurt the Greeks tremble at him, and depart in disorder from the Teuthranian shore.



¹ The phrase is most obscure. By some it is explained "his living flesh contracted," but the Greek can scarcely bear this meaning grammatically.

GREEK ANTHOLOGY

111.—ΓΛΑΤΚΟΤ

Εἰς εἰκόνα Φιλοκτήτου

Καὶ τὸν ἀπὸ Τρηχῖνος ἵδων πολυώδυνον ἥρω,
τόνδε Φιλοκτήτην ἔγραφε Παρράσιος·
ἐν τε γὰρ ὁφθαλμοῖς ἐσκληκόσι κωφὸν ὑποικεῖ
δάκρυ, καὶ ὁ τρύχων ἐντὸς ἔνεστι πόνος.
ζωογράφων ω̄ λῷστε, σὺ μὲν σοφός, ἀλλ’ ἀναπαῦσαι δ
ἄνδρα πόνων ἥδη τὸν πολύμοχθον ἔδει.

112.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτήν

Ἐχθρὸς ὑπὲρ Δαναοὺς πλάστης ἐμός, ἄλλος
Οδυσσεύς,
ὅς μ’ ἔμνησε κακῆς οὐλομένης τε νόσου.
οὐκ ἥρκει πέτρη, τρῦχος, λύθρον, ἔλκος, ἀνίη·
ἄλλὰ καὶ ἐν χαλκῷ τὸν πόνου εἰργάσατο.

113.—ΙΟΤΛΙΑΝΟΤ

Εἰς τὸν αὐτόν

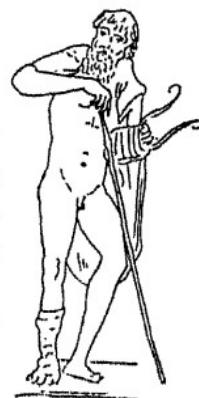
Οίδα Φιλοκτήτην ὄρόων, ὅτι πᾶσι φαείνει
ἄλλος ἔόν, καὶ τοῖς τηλόθι δερκομένοις.
ἄγρια μὲν κομώσαν ἔχει τρίχα· δεῦρ’ ἵδε κόρσης
χαίτην τρηχαλέοις χρώμασιν αὐσταλέην·
δέρμα κατεσκληκὸς δὲ φέρει καὶ ρίκνὸν ἵδεσθαι,
καὶ τάχα καρφαλέον χερσὶν ἐφαπτομέναις·
δάκρυα δὲ ἔηροῖσιν ὑπὸ βλεφάροισι παγέντα
ἴσταται, ἀγρύπνου σῆμα δυηπαθίης.

THE PLANUDEAN APPENDIX

111.—GLAUCUS

On a Picture of Philoctetes

PARRHASIUS painted this, Philoctetes' likeness, after verily seeing the long-suffering hero from Trachis. For in his dry eyes there lurks a mute tear, and the wearing pain dwells inside. O best of painters, great is thy skill, but it was time to give rest from his pains to the much tried man.



112.—ANONYMOUS

On a Bronze Statue of the Same

My foe, more than the Greeks, was my maker, a second Odysseus, who put me in mind again of my evil, accursed hurt. They were not enough, the rock-cave, the rags, the pus, the sore, the misery, but he wrought in the brass even the pain.

113.—JULIANUS

On a Picture of the Same

I KNOW Philoctetes when I look on him, for he makes manifest his pain to all, even to those who gaze on him from a distance. He is all shaggy like a wild man; look at the locks of his head, squalid and harsh-coloured. His skin is parched and shrunk to look at, and perchance feels dry even to the finger's touch. Beneath his dry eyes the tears stand frozen, the sign of sleepless agony.

GREEK ANTHOLOGY

114.—ΚΟΣΜΑ

Εἰς Πύρρον μέλλοντα σφάξαι τὴν Πολυξένην
Πύρρος ἐγώ· σπεύδω δὲ πατρὸς χάριν· ἡ δὲ κυνῶπις
Παλλάδα κικλήσκει, γνωτὸν ἔχουσα Πάριν.

115.—ΑΔΙΠΛΟΝ

Εἰς Χείρωνα τὸν ἵπποκένταυρον

Ἄνδρόθεν ἐκκέχυθ' ἵππος· ἀνέδραμε δ' ἵππόθεν ἀνήρ,
ἀνὴρ νόσφι ποδῶν, κεφαλῆς δ' ἀτερ αἰόλος ἵππος·
ἵππος ἐρεύγεται ἄνδρα, ἀνὴρ δ' ἀποπέρδεται ἵππον.

116.—ΕΤΟΔΟΤ

Εἰς τὸν αἴτον



"Ιππος ἦν ἀκάρηνος, ἀνὴρ δ' ἀτέλεστος ἕκειτο,
ὅν γε Φύσις παίζουσα θοῷ ἐνεκέντρισεν ἵππῳ.

117.—ΚΟΡΝΗΛΙΟΤ

Εἰς Κυναίγειρον

Οὐ σε, μάκαρ Κυνέγειρε, τοὶ ὡς Κυνέγειρον ἔγραψε
Φᾶσις, ἐπεὶ βριαραῖς ἄνθετο σὺν παλάμαις·
ἀλλὰ σοφός τις ἦν ὁ ζωγράφος, οὐδέ σε χειρῶν
νόσφισε, τὸν χειρῶν οὔνεκεν ἀθάνατον.

THE PLANUDEAN APPENDIX

114.—COSMAS

On Pyrrhus about to butcher Polyxena

I AM Pyrrhus, and am urgent for my father's sake ; but she, the shameless girl, calls on Pallas, though her brother be Paris.¹



115.—ANONYMOUS

On the Centaur Chiron

A HORSE is shed forth from a man, and a man springs up from a horse ; a man without feet and a swift horse without a head ; a horse belches out a man, and a man farts out a horse.

116.—EVODUS

On the Same

THERE were a horse without a head and a man lying unfinished : Nature, in sport, grafted him on the swift horse.

117.—CORNELIUS LONGINUS

On a Painting of Cynaegirus

PHASIS did not paint thee, blest Cynaegirus,² as Cynaegirus, since thou hast sturdy hands in this his offering. Yet the painter was a skilful one, and did not deprive of thy hands thee who art immortal because of thy hands.

¹ i.e. he who scorned Pallas by his judgment.

² The brother of Aeschylus. He lost a hand (according to later writers, both hands) at the battle of Marathon.

GREEK ANTHOLOGY

118.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Εἰς τὸν αὐτόν

Μηδοφόνους μὲν χεῖρας ὑπὲρ γαμψοῦ κορύμβου
ναὸς ἀπορυνμένης ἔξεταμον κοπίδες,
άνικα που, Κυνέγειρε, φυγάς ποτε φορτὶς ἐκείνα
ώσπερ ἀπ' εὐναίας εἴχετο σᾶς παλάμας.
ἀλλὰ καὶ ὡς ἀπρὶξ δόρυν ηῆιον ἀμφιδακοῦσαι,
ἀπνοον ὠμάρτευν τάρβος Ἀχαιμενίοις·
καὶ τὰς μέν τις ἀνήρ ἔλε βάρβαρος· ἀ δέ γε χειρῶν
νίκα Μοψοπίοις μίμνε παρ' ἐνναέταις.

119.—ΠΟΣΕΙΔΙΠΠΟΤ

Εἰς στήλην Ἀλεξάνδρου τοῦ Μακεδόνος

Λύσιππε, πλάστα Σικυώνιε, θαρσαλέη χείρ,
δάιε τεχνίτα, πῦρ τοι ὁ χαλκὸς ὄρῆ,
θν κατ' Ἀλεξάνδρου μορφᾶς χέεις. οὐκέτι μεμπτοὶ
Πέρσαι· συγγνώμη βουσὶ λέοντα φυγεῖν.

120.—ΑΡΧΕΛΛΟΤ, οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΤ

Εἰς τὸν αὐτόν

Τόλμαν Ἀλεξάνδρου καὶ ὅλαν ἀπεμάξατο μορφὰν
Λύσιππος· τίν' ὁδὶ χαλκὸς ἔχει δύναμιν;
αὐδασοῦντι δ' ἔοικεν ὁ χάλκεος ἐς Δία λεύσσων·
“Γὰν ὑπ' ἐμοὶ τίθεμαι· Ζεῦ, σὺ δ' Ὁλυμπον ἔχε.”

THE PLANUDEAN APPENDIX

118.—PAULUS SILENTIARIUS

On the Same

THE hands that dealt death to the Medes were hewn off by axes as they rested on the curved stern of the ship which was hastening away, then, Cy-naegirus, when that flying vessel was held by thy hand as if by a cable. But even so, gripping tight the ship's timber, they accompanied the Persians, a lifeless terror to them. Some barbarian took the hands, but their victory remained with the inhabitants of Mopsopia.¹

119.—POSIDIPPUS

On a Statue of Alexander of Macedon

LYSIPPUS, sculptor of Sicyon, bold hand, cunning craftsman, its glance is of fire, that bronze thou didst cast in the form of Alexander. No longer do we blame the Persians: cattle may be pardoned for flying before a lion.

120.—ARCHELAUS or ASCLEPIADES

On the Same

LYSIPPUS modelled Alexander's daring and his whole form. How great is the power of this bronze! The brazen king seems to be gazing at Zeus and about to say, "I set Earth under my feet; thyself, Zeus, possess Olympus."

¹ Attica.

GREEK ANTHOLOGY



121.—ΑΔΗΛΟΝ

Ἐὶς τὸν αὐτόν

Αὐτὸν Ἀλέξανδρον τεκμαίρεο· ὡδε
τὰ κείνου
ὅμματα, καὶ ζωὸν θάρσος ὁ χαλκὸς
ἔχει·
ὅς μόνος, ἦν ἐφορῶσιν ἀπ' αἰθέρος
αἱ Διὸς αὐγαί,
πᾶσαν Πελλαιώ γῆν ὑπέταξε
θρόνῳ.

122.—ΑΔΗΛΟΝ

Ἐὶς τὸν αὐτόν

Τοῦτον Ἀλέξανδρον, μεγαλήτορος νία Φιλίππου,
δέρκεαι ἀρτιλόχευτον, Ὄλυμπιὰς ὃν ποτε μήτηρ
καρτερόθυμον ἔτικτεν· ἀπ' ὡδίνων δέ μιν Ἀρης
ἔργα μόθων ἐδίδασκε, Τύχη δ' ἐκέλευσεν ἀνάστειν.

123.—ΑΔΗΛΟΝ

Οὐ τὸν βουθοίναν Ἡρακλέα, παῖδες ἀγρῶται,
οὐκέτι κερδαλέοις ἐμβατὰ ταῦτα λύκοις,
φῶρές τε στείχειν κλοπίην ὄδὸν ἀρνήσονται,
εἰ καὶ κωμῆτας ἄκριτος ὑπνος ἔχοι.
ἢ γάρ μ' ἵδρυται Διονύσιος οὐκ ἄτερ εὐχῆς
χώρῳ τῷδ' ἀγαθὸν σύμμαχον Ἡρακλέα.

5

124.—ΑΔΗΛΟΝ

Μὴ τρέσσῃς, ὅτι τόξον, ὁδοιπόρε, καὶ νεοθηγεῖς
ἰοὺς γυμνώσας, πρόσθε ποδῶν ἐθέμην,

THE PLANUDEAN APPENDIX

121.—ANONYMOUS

On the Same

IMAGINE that thou seest Alexander himself; so flash his very eyes in the bronze, so lives his dauntless mien. He alone subjected to the throne of Pella all the earth which the rays of Zeus look on from heaven.

122.—ANONYMOUS

On a Statue of the Same as a Child¹

HERE seest thou newly-born Alexander, the son of great-hearted Philip, him the bold-spirited to whom Olympias of old gave birth, to whom from his cradle Ares taught the labours of war and whom Fortune called to the throne.

123.—ANONYMOUS

No, by Heracles the ox-eater, ye country lads, no longer shall wily wolves set their feet here, and thieves shall refuse to tread the path of pilfering, even if the villagers lie in imprudent sleep. For Dionysius withal, not without a vow, hath set me, Heracles, here to be the place's good defender.

124.—ANONYMOUS

On a Statue of Heracles

TREMBLE not, traveller, at this, that I have unsheathed my bow and newly sharpened arrows and

¹ Also by Lysippus.

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μηδ' ὅτι βαστάζω ρύπαλον χερί, μηδ' ὅτι δέρμα
 ἀμφ' ὕμοις χαρεποῦ τοῦτο λέοντος ἔχω·
 πημαίνειν οὐ πάντας ἐπίσταμαι, ἀλλὰ κακούργους· 5
 καὶ σώζειν ἀγαθοὺς ἐξ ἀχέων δύναμαι.

125.—ΑΔΗΛΟΝ

Αἰεὶ Λαρτιάδῃ πόντος βαρύς· εἰκόνα χεῦμα
 ἔκλυσε, κακὸς δέλτων τὸν τύπον ἡφάνισεν.
 τί πλέον; εἰν ἐπέεσσιν Ὁμηρείοις γὰρ ἐκείνου
 εἰκὼν ἀφθάρτοις ἐγγράφεται σελίσιν.



126.—ΑΔΗΛΟΝ

Εἰς τὸν Μινώταυρον

‘Ο παῖς ὁ ταῦρος, ὁ κατὰ μηδὲν
 ἐντελῆς,
 ὁ τῆς τεκούσης τοῦ πάθους κατή-
 γορος,
 ὁ μιξόθηρ ἄνθρωπος, ἢ διπλῆ φύσις,
 ὁ ταυρόκρανος, ἢ πλάνη τῶν σωμά-
 των,
 δος οὕτε βοῦς πέφυκεν, οὔτ' ἀνὴρ
 ὅλως.

127.—ΑΔΗΛΟΝ

Τίς τὸν Θρήικα τόνδε μονοκρήπιδα Λυκούργον
 χάλκεον, Ἡδωνῶν ταγόν, ἀνεπλάσατο;
 Βακχιακὸν παρὰ πρέμνον ἵδ' ὡς ἀγέρωχα μεμηνῶς
 βριθὺν ὑπὲρ κεφαλᾶς ἀντέτακεν χάλυβα.
 μανύει μορφὰ τὸ πάλαι θράσος· ἀ δ' ἀγέρωχος
 λύσσα καὶ ἐν χαλκῷ κεῖνο τὸ πικρὸν ἔχει.

¹ This was the fashion among certain peoples. e.g. Virgil, *Aen.* vii. 689.

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laid them at my feet, nor that I bear a club in my hand and wear round my shoulders the skin of a tawny lion. It is not my task to hurt all men, but only evil-doers, and I also can deliver the good from sorrow.

125.—ANONYMOUS

On a Picture of Ulysses

EVER is the sea unkind to the son of Laertes ; the flood hath bathed the picture and washed off the figure from the wood. What did it gain thereby ? For in Homer's verse the image of him is painted on immortal pages.

126.—ANONYMOUS

On the Minotaur

THE bull-boy, in no respect complete, he who betrays his mother's passion, the man half-beast, the double nature, the bull-headed, the freak of bodies, who is neither a whole ox nor a whole man.

127.—ANONYMOUS

Who moulded in bronze this one-shoed¹ Thracian Lycurgus, the chieftain of the Edones ?² Look how, in his insolent fury, standing by the stem of Bacchus' vine, he holds high over his head his heavy axe. His pose speaks of his old overboldness, and even in the brass his insolent fury has that bitterness we look for.



¹ Where, as in this and other cases, the epigram begins so, the name of the artist was doubtless given beneath.

GREEK ANTHOLOGY

128.—ΑΔΗΛΟΝ

Εἰς Ἰφιγένειαν

Μαίνεται Ἰφιγένεια πάλιν δέ μιν εἶδος Ὁρέστου
 ἐσ γλυκερὴν ἀνάγει μυῆστιν ὁμαιμοσύνης.
 τῆς δὲ χολωομένης καὶ ἀδελφεὸν εἰσοροώσης
 οἴκτῳ καὶ μανίῃ βλέμμα συνεξάγεται.



129.—ΛΔΗΛΟΝ

Εἰς ἄγαλμα Νιόβης

Ἐκ ζωῆς μεθεὶ τεῦξαν λίθουν ἐκ
 δὲ λίθοιο
 ζωὴν Πραξιτέλης ἔμπαλιν εἴρ-
 γάσατο.

130.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΑΙΠΤΙΟΤ

Εἰς τὸ αὐτό

Δυστήνου Νιόβης ὄρας παναληθέα μορφήν,
 ώς ἔτι μυρομένης πότμουν ἐῶν τεκέων.
 εὶ δ' ἄρα καὶ ψυχὴν οὐκ ἔλλαχε, μὴ τόδε τέχνη
 μέμφεο. Θηλυτέρην εἴκασε λαϊνέην.

131.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτό

Ταυταλὶς ἄδε ποχ' ἀ δίσσ' ἐπτάκι τέκνα τεκοῦσα
 γαστρὶ μιῇ, Φοίβῳ θῦμα καὶ Ἀρτέμιδι·

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128.—ANONYMOUS

On Iphigenia

IPHIGENIA rageth furiously, but the face of Orestes recalls her to the sweet memory of kinship. Being stirred by wrath, and gazing, too, at her brother, her glance is as of one carried away by mixed fury and pity.



129.—ANONYMOUS

On a Statue of Niobe

FROM a living being the gods made me a stone, but Praxiteles from a stone made me alive again.

130.—JULIANUS, PREFECT OF EGYPT

On a Picture of the Same

THOU seest the veritable shape of unhappy Niobe as if she were still bewailing the fate of her children. But if it is not given to her to have a soul, blame not the artist for this: he portrayed a woman of stone.

131.—ANTIPATER (OF THESSALONICA ?)

On the Same¹

THIS is the daughter of Tantalus, who of old bore from a single womb twice seven children, victims of Phoebus and Artemis: for the Maiden sent untimely

¹ This and the following epigrams refer to a group of Niobe and her children such as we possess.

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κούρα γὰρ προῦπεμψε κόραις φόνου, ἄρρεσι δ' ἄρσην·
δισσοὶ γὰρ διστὰς ἔκτανον ἑβδομάδας.
ἀ δὲ τόσας ἀγέλας μάτηρ πάρος, ἡ πάρος εὗπαις, . 5
οὐδ' ἐφ' ἐνὶ τλάμων λείπετο γηροκύμων·
μάτηρ δ' οὐχ ὑπὸ παισίν, ὅπερ θέμις, ἀλλ' ὑπὸ ματρὸς
παιδες ἐς ἀλγεινοὺς πάντες ἀγοντο τάφους.
Τάνταλε, καὶ δὲ σὲ γλῶσσα διώλεσε, καὶ σέο κούραν·
χὰ μὲν ἐπετρώθη, σοὶ δ' ἐπὶ δεῖμα λίθος. . 10

132.—ΘΕΟΔΩΡΙΔΟΤ

Ἐἰς τὸ αὐτό

Στᾶθι πέλας, δάκρυσον ἵδων, ξένε, μυρία πένθη
τᾶς ἀθυρογλώσσου Ταυταλίδος Νιόβας,
ἄς ἐπὶ γᾶς ἔστρωσε δυωδεκάπαιδα λοχείην
ἄρτι, τὰ μέν, Φοίβου τόξα, τὰ δ', Ἀρτέμιδος.
ἀ δὲ λίθῳ καὶ σαρκὶ μεμιγμένον εἶδος ἔχουσα, . 5
πετροῦται· στενάχει δ' ὑψιπαγῆς Σίπυλος.
γλῶσσα θνατοῖσιν δολία νόσος, ἄς ἀχάλινος
ἀφροσύνα τίκτει πολλάκι δυστυχίαν.

133.—ANTIPATROU

Ἐἰς τὸ αὐτό

Τίπτε, γύναι, πρὸς "Ολυμπον ἀναιδέα χεῖρ' ἀνένεικας,
ἐνθεον ἐξ ἀθέου κρατὸς ἀφεῖσα κόμαν;

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death to the maiden, the male god to the boys, the two slaying two companies of seven. She, once the mother of such a flock, the mother of lovely children, was not left with one to tend her age. The mother was not, as was meet, buried by her children, but the children all were carried by their mother to the sorrowful tomb. Tantalus, thy tongue was fatal to thee and to thy daughter; she became a rock, and over thee hangs a stone to terrify thee.

132.—THEODORIDAS

On the Same

STAND near, stranger, and weep when thou lookest on the infinite mourning of Niobe, the daughter of Tantalus, who held not her tongue under lock and key; whose brood of twelve children is laid low now on earth, these by the arrows of Phoebus, and those by the arrows of Artemis. Now, her form compounded of stone and flesh,¹ she is become a rock, and high-built Sipylus groans. A guileful plague to mortals is the tongue whose unbridled madness gives birth often to calamity.

133.—ANTIPATER (OF SIDON)

On the Same

WHY, woman, dost thou lift up to Olympus thy shameless hand, and let thy divine hair fall loose from thy godless head? Looking now on the heavy

¹ Niobe, though turned to stone, still suffered and wept.

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Λατοῦς παπταίνουσα πολὺν χόλον, ὁ πολύτεκνε,
 νῦν στένε τὰν πικρὰν καὶ φιλάβουλον ἔριν.
 ἀ μὲν γὰρ παίδων σπαίρει πέλας· ἀ δὲ λιπόπνους 5
 κέκλιται· ἀ δὲ βαρὺς πότμος ἐπικρέμαται.
 καὶ μόχθων οὕπω τόδε σοι τέλος, ἄλλα καὶ ἄρσην
 ἔστρωται τέκνων ἐσμὸς ἀποφθιμένων.
 ὡς βαρὺ δακρύσασα γενέθλιον, ἅπνοος αὐτὰ
 πέτρος ἔσῃ, Νιόβα, κύδει¹ τειρομένα. 10

134.—ΜΕΛΕΑΓΡΟΤ

Ἐις τὸ αὐτό

Τανταλὶ παῖ, Νιόβα, κλύ’ ἐμὰν φάτιν, ἄγγελον ἄτας·
 δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.
 λῦε κόμας ἀνάδεσμον, ίώ, βαρυπενθέσι Φοίβου
 γειναμένα τόξοις ἄρσενόπαιδα γόνον.
 οὗ σοι παῖδες ἔτ’ εἰσίν. ἀτὰρ τί τόδ’ ἄλλο; τί
 λεύσσω; 5
 αῖ, αῖ, πλημμυρεῖ παρθενικαῖσι φόνος.
 ἀ μὲν γὰρ ματρὸς περὶ γούνασιν, ἀ δ’ ἐνὶ κόλποις
 κέκλιται, ἀ δ’ ἐπὶ γᾶς, ἀ δ’ ἐπιμαστίδιος.
 ἄλλα δ’ ἀντωπὸν θαμβεῖ βέλος· ἀ δ’ ἐπ’ ὅστοῖς
 πτώσσει· τᾶς δ’ ἐμπνουν ὅμμ’ ἔτι φῶς ὁράᾳ. 10
 ἀ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θύμβευς
 μάτηρ σαρκοπαγῆς οἴα πέπηγε λίθος.

¹ This is Jacobs' correction. The MSS. have *καῦδι*, "in Hades too," but there is no trace of such a version of the story of Niobe.

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wrath of Leto, O mother of many children, bemoan thy bitter and froward strife. One of thy daughter's is gasping beside thee, one lies lifeless, and heavy death is nigh descending on another. Yea, and this is not yet the end of thy woe, but the swarm of thy male children lies low likewise in death. O Niobe, weeping for the heavy day that gave thee birth, thou shalt be a lifeless rock consumed by sorrow.

134.—MELEAGER

*On the Same*¹

NIOBE, daughter of Tantalus, hearken to my word, the announcer of woe; receive the most mournful tale of thy sorrows. Loose the fillet of thy hair; thy male children, alas! thou didst bear but to fall by the woe-working arrows of Phoebus. Thy boys are no more. But what is this other thing? What do I see? Alack! alack! the flood of blood has overtaken the maidens. One clasps her mother's knees, one rests on her lap, one on the ground, and the head of one has fallen on her breast. Another is smitten with terror at the shaft flying straight to her, and one stoops before the arrows, while the rest still live and see the light. And the mother, who erst took pleasure in her tongue's chatter, now for horror stands like a rock built of flesh.

¹ Supposed to be spoken by a messenger who brings to Niobe the news of the death of her sons slain by Apollo while hunting.

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135.—ΑΔΙΔΑΟΝ

Εἰς εἰκόνα Μηδείας τὴν ἐν Ῥώμῃ
Τέχνη Τιμομάχου στοργήν
καὶ ξῆλον ἔμιξε.
Μηδείης, τέκνων εἰς μόρον
έλκομένων.
τῇ μὲν γὰρ συνένευσεν ἐπὶ⁵
ξίφος, ἢ δ' ἀνανεύει,
σώζειν καὶ κτείνειν βουλο-
μένη τέκεα.

136.—ΑΝΤΙΦΙΛΟΤ

Εἰς τὸ αὐτό

Τὰν ὄλοὰν Μήδειαν ὅτ' ἔγραφε Τιμομάχου χείρ,
ζύλῳ καὶ τέκνοις ἀντιμεθελκομέναν,
μυρίον ἄρατο μόχθου, ἵν' ἥθεα δισσὰ χαράξῃ,
ῶν τὸ μὲν εἰς ὄργαν νεῦε, τὸ δ' εἰς ἔλεον.
ἄμφῳ δ' ἐπλήρωσεν· ὄρα τύπον· ἐν γὰρ ἀπειλᾷ
δάκρυον, ἐν δ' ἐλέῳ θυμὸς ἀναστρέφεται.
ἀρκεῖ δ' ἀ μέλλησις, ἔφα σοφός· αἷμα δὲ τέκνων
ἐπρεπε Μηδείη, κοὺ χερὶ Τιμομάχου.

Ausonius, *Eriugram* 129.

137.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτό

Τίς σου, Κολχὶς ἄθεσμε, συνέγραφεν εἰκόνι θυμόν;
τίς καὶ ἐν εἰδώλῳ βάρβαρον είργαστο;
ἄρ' αἱεὶ διψᾶς βρεφέων φόνον; ἢ τις Ἰήσων
δεύτερος, ἢ Γλαύκη τις πάλι σοι πρόφασις;

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135.—ANONYMOUS

On the Picture of Medea in Rome

THE art of Timomachus mingled the love and jealousy of Medea as she drags her children to death. She half consents as she looks at the sword, and half refuses, wishing both to save and to slay her children.

136.—ANTIPHILUS

On the Same

WHEN the hand of Timomachus painted baleful Medea, pulled in diverse directions by jealousy and love of her children, he undertook vast labour in trying to draw her two characters, the one inclined to wrath, the other to pity. But he showed both to the full; look at the picture: in her threat dwell tears, and wrath dwells in her pity. The intention is enough,¹ as the sage said. The blood of the children befitted Medea, not the hand of Timomachus.

137.—PHILIPPUS

On the Same

Who, lawless Colchian, chronicled thy wrath in the picture? Who wrought thee, thus barbarous even in thy image? Dost thou yet thirst for thy babes' blood? Is some second Jason or another Glauce thy

¹ i.e. Timomachus was right in not painting the actual murder. *cp.* No. 138.

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ἔρρε, καὶ ἐν κηρῷ παιδοκτόνε. σῶν γὰρ ἀμέτρων
ζῆλων τείς ἡ θέλεις καὶ γραφὶς αἰσθάνεται.

Ausonius, *Epigram* 130.



138.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἵδε παιδολέτειραν ἐν εἰκόνι, δεῦρ'
ἴδ' ἄγαλμα,
Κολχίδα, Τιμομάχου χειρὶ τυπωσα-
μένου·
φάσγανον ἐν παλάμᾳ, θυμὸς μέγας,
ἄγριον δύμα,
παισὶν ἐπ' οἰκτίστοις δάκρυ κατερ-
χόμενον·
πάντα δ' ὁμοῦ συνέχευεν, ἀμικτότατ'
εἰς ἐν ἀγείρας,
αἷματι μὴ χρῶσαι φεισάμενος παλά-
μαν.

139.—ΙΟΤΑΙΑΝΟΥ ΑΙΓΓΙΠΤΙΟΥ

Εἰς τὸ αὐτό

Τιμόμαχος Μήδειαν ὅτ’ ἔγραφεν, εἰκόνι μορφᾶς
ἀψύχου¹ ψυχὰς θήκατο διχθαδίας·
ξāλον γὰρ λεχέων, τεκέων θ’ ἄμα φίλτρα συνάψας,
δεῖξεν ἐν ὁφθαλμοῖς ἀντιμεθελκομέναν.

140.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἵδε, καὶ θάμβησον ὑπ' ὁφρύσι κείμενον οἰκτον
καὶ θυμόν, βλεφάρων καὶ πυρόεσσαν ἶτυν,

¹ ἀψύχου probably should not be corrected, but one must render as if it were ἀψύχφ.

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pretext? Out on thee, murdereress of thy children, even in the painted wax. For the very picture feels that jealousy of thine that passed all bounds.

138.—ANONYMOUS

On the Same

COME, look on the child-murderess in a picture; look on her image, the Colchian's, drawn by the hand of Timomachus. The sword is in her hand, great is her wrath, wild is her eye, the tears are falling for her most unhappy children. The painter has made a medley of all, uniting things most uncombinable, but he refrained from reddening his hand with blood.

139.—JULIANUS, PREFECT OF EGYPT

On the Same

TIMOMACHUS, when he painted Medea, put two souls into the soulless image of her form. For joining her jealousy of her husband and her love for her children he shows her to our eyes dragged in diverse directions.

140.—ANONYMOUS

On the Same

COME, look and marvel at the pity and wrath that dwell under her brow; look at the fiery orbs of her

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καὶ μητρὸς παλάμην ἀλόχοιό τε πικρὰ παθούσης
ὅρμῇ φειδομένη πρὸς φόνον ἐλκομένην.
ζωγράφος εὖ δὲ ἔκρυψε φόνου τέλος, οὐκ ἐθελήσας
θάμβος ἀπαμβλῦναι πένθει δερκομένων.

5

141.—ΦΙΛΙΠΠΟΤ

Ἐἰς τὸ αὐτό

Κολχίδα, τὴν ἐπὶ παισὶν ἀλάστορα, τραυλὲ χελιδῶν,
πῶς ἔτλης τεκέων μᾶian ἔχειν ἴδιων;
ἵης ἔτι κανθὸς ὑφαιμος ἀπαστράπτει φόνιον πῦρ,
καὶ πολιὸς γενύων ἀφρὸς ἄπο σταλάει·
ἀρτιβρεχῆς δὲ σίδηρος ἐφ' αἴματι. φεῦγε πανώλη
μητέρα, καὶ ν κηρῷ τεκνοφονοῦσαν ἔτι.

5

142.—ΑΔΗΛΟΝ

Ἐὶς ἄγαλμα τῆς αὐτῆς

Μαίνη καὶ λίθος οὐσα, καὶ ἐκ κραδίης
σέο θυμὸς
σύμματα κοιλίνας ἐς χόλον¹ ηὔτρέ-
πισεν.
ἔμπης οὐδὲ βάσις σε καθέξεται, ἀλλ'
ἄρα θυμῷ
πηδήσεις, τεκέων¹ εἴνεκα μαιιο-
ῶ, τίς ὁ τεχνίτης τόδε γ' ἔπλασεν, ἢ
τίς ὁ γλύπτης,
ὅς λίθον εὶς μανίην ἤγαγεν εὐ-
τεχνίη;

5



¹ Jacobs proposes *εἰς φόνον* and *λεχέων*, which certainly make this very poor poem less inept.

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eyes; look at the mother's hand, the hand of the bitterly suffering wife, drawn towards slaughter by a relenting impulse. The painter rightly hid from us the accomplishment of the murder, not wishing to blunt by mourning our admiration as we look on his work.

141.—PHILIPPUS

On the Same¹

How, twittering swallow, didst thou suffer to have as nurse of thy children the Colchian woman, the vengeful destroyer of her babes, from whose blood-shot eye still flashes murderous fire, from whose jaws white foam still drips, whose sword is freshly bathed in blood? Fly from the fatal mother, who even in the wax is still slaying her children.

142.—ANONYMOUS

On a Statue of the Same

THOUGH of stone thou art frenzied, and the fury of thy heart has hollowed thy eyes and made them meet to express thy anger. Yet not even thy base shall hold thee back, but thou shalt leap forward in thy wrath, mad because of thy children. Oh! who was the artist or sculptor who moulded this, who by his skill sent a stone mad?

¹ To a swallow which had built its nest on the picture of Medea. This is an amplification of Book IX. 346.

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143.—ΑΝΤΙΠΑΤΡΟΤ ΜΑΚΕΔΟΝΟΣ

Ἐις τὴν αὐτήν

Μηδείης τύπος οὗτος· ἵδ' ὡς τὸ μὲν εἰς χόλον αἴρει
σύμμα, τὸ δ' εἰς παιδῶν ἔκλασε συμπαθίην.

144.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἐις Ἀταλάντην καὶ Ἰππομέιγην

"Εδνα γάμων ἔρριπτες, ἢ ἀμβολίνην ταχυτῆτος,
τοῦτο γέρας κούρῃ χρύσεον, Ἰππόμενες;
ἄμφω μῆλον ἄνυσσεν, ἐπεὶ καὶ παρθένον ὄρμῆς
είργεν, καὶ ζυγίης σύμβολον ἦν Παφίης.



145.—ΛΔΗΛΟΝ

Ἐις ἄγαλμα Ἀριάδνης

Οὐ βροτὸς ὁ γλύπτας· οἶαν
δέ σε Βάκχος ἐριστὰς
εἰδεν ὑπὲρ πέτρας ἔξεσε
κεκλιμέναν.

146.—ΑΛΛΟ

Ἐις τὸ αὐτό

Ξεῖνοι, λαινέας μὴ ψαύετε τᾶς Ἀριάδνας,
μὴ καὶ ἀναθρώσκη Θησέα διζομένη.

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143.—ANTIPATER OF THESSALONICA

On the Picture of the Same

THIS is the picture of Medea. See how one eye is raised in wrath, but the other is softened by affection for her children.

144.—ARABIUS SCHOLASTICUS

On Atalanta and Hippomenes

HAST thou thrown this golden gift to the maiden, Hippomenes, as a wedding present, or to delay her fleet feet? The apple accomplished both, since it both delayed the girl in her course and was a token of Aphrodite, who links in wedlock.

145.—ANONYMOUS

On a Statue of Ariadne

No mortal was thy sculptor, but he carved thee even as thy lover Bacchus saw thee reclining on the rock.

146.—ANONYMOUS

On the Same

STRANGERS, touch not this stone Ariadne, lest she leap up seeking Theseus.

GREEK ANTHOLOGY

147.—ΑΝΤΙΦΙΛΟΤ

Εἰς Ἀνδρομέδαν



λίθιόπων ὑ βῶλος· ὁ δὲ
πτερόεις τὰ πέδιλα,
Περσεύς· ἀ δὲ λίθῳ πρόσ-
δετος Ἀνδρομέδα·
ἀ προτομὰ Γοργοῦς λιθοδερ-
κέος ἀθλον ἔρωτος,
κῆτος· Κασσιόπας ἀ λά-
λος εὐτεκνίᾳ·
χά μὲν ἀπὸ σκοπέλοιο χαλᾶ
πόδας ἡθάδι νάρκα
νωθρούς· χώ μναστήρ¹
νυμφοκομεῖ τὸ γέρας.

148.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς τὴν αὐτήν

Κηφεὺς Ἀνδρομέδην, ἦ ζωγράφος ἄνθετο πέτραις;
καὶ γὰρ ἀπ' ὁφθαλμῶν ἡ κρίσις ἀμφίβολος.
κῆτος δὲ σπιλάδεσσιν ἔπι γραμπτῆσι χαράχθη,
ἢ ἀπὸ Νηρῆος γείτονος ἐξανέδυ;
ἔγνων· ταῦτα σοφός τις ἀνὴρ κάμε· δεινὸς ἀληθῶς
τεύξατο καὶ βλεφάρων καὶ πραπίδων ἀπάτην.

149.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Ἐλένης

Ἄργειης Ἐλένης ἐρόεις τύπος, ἦν ποτε βούτης
ἥρπαστε, τὸν Ξένιον Ζῆνα παρωσάμενος.

¹ νωθρόν· δ δὲ μναστήρ MSS.: I correct.

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147.—ANTIPHILUS

On a Painting of Andromeda

THE land is Ethiopian ; he with the winged sandals is Perseus ; she who is chained to the rock is Andromeda ; the face is the Gorgon's, whose glance turns men to stone ; the sea-monster is the task set by Love;¹ she who boasted of her child's beauty is Cassiopea.² Andromeda releases from the rock her feet inured to numbness and dead, and her suitor carries off the bride his prize.

148.—ARABIUS SCHOLASTICUS

On the Same

DID Cepheus or the painter expose Andromeda on the rocks, for the judgment of the eye is indecisive ? And was the monster drawn as we see it on the curving crag, or did it rise out of the neighbouring sea ? I see : a skilled man made these things ; he was indeed clever thus to deceive our eyes and our wits.

149.—BY THE SAME

On a Picture of Helen

THIS is the lovely form of Argive Helen, whom of old the cowherd carried away, spurning Zeus who protects host and guest.

¹ i.e. the slaying of it.

² There were two versions of the story : in one Cassiopea boasted of her own beauty, in another of Andromeda's. Antiphilus follows the latter.

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150.—ΠΟΛΛΙΑΝΟΥ



"Ἄδε Πολυκλείτοιο Πολυξένα,
οὐδέ τις ἄλλα
χεὶρ ἔθιγει τούτου δαιμονίου
πίνακος.
"Ηρας ἔργον ἀδελφόν. ἵδ' ὡς,
πέπλοιο ῥαγέντος,
τὰν αἰδῶ γυμνὰν σώφρονι
κρύπτε πέπλῳ.¹
λίσσεται ἀ τλάμων ψυχᾶς ὑπερ-
ἐν βλεφάροις δὲ
παρθενικᾶς ὁ Φρυγῶν κεῖται
ὅλος πόλεμος.

151.—ΛΔΕΣΠΟΤΟΝ

Eis eikóra Διδοῦς

'Αρχέτυπον Διδοῦς ἐρικυδέος, ὃ ξένε, λεύσσεις,
εἰκόνα θεσπεσίφ κάλλει λαμπομένην.
τοίη καὶ γενόμην, ἀλλ' οὐ νόον, οἶον ἀκούεις,
ἔσχον, ἐπ' εὐφίμοις δόξαν ἐνεγκαμένη.
οὐδὲ γάρ Αἰνείαν ποτ' ἐσέδρακον, οὐδὲ χρόνοισι
Τροίης περθομένης ἥλυθον ἐς Λιβύην·
ἀλλὰ βίας φεύγοντα Ιαρβαίων ὑμεναίων
πῆξα κατὰ κραδίης φάσγανον ἀμφίτομον.
Πιερίδες, τί μοι ἀγνὸν ἐφωπλίσσασθε Μάρωνα
οἴα καθ' ἡμετέρης ψεύσατο σωφροσύνης;

Ausonius, *Epigram* 118.

152.—ΓΑΤΡΑΔΑ

'Αχὼ φίλα, μοὶ συγκαταίνεσόν τι.—Τί;
'Ερῶ κορίσκας· ἀ δέ μ' οὐ φιλεῖ.—Φιλεῖ.

¹ *χεὶρ* is required and has been proposed instead of *πέπλῳ*. I render so.

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150.—POLLIANUS

THIS is the Polyxena of Polycleitus, and no other hand touched this divine picture. It is a twin sister of his Hera.¹ See how, her robe being torn, she covers her nakedness with her modest hand. The unhappy maiden is supplicating for her life, and in her eyes lies all the Trojan war.

151.—ANONYMOUS

On a Painting of Dido

THOU seest, O stranger, the exact likeness of famous Dido, a portrait shining with divine beauty. Even so I was, but had not such a character as thou hearest, having gained glory rather for reputable things. For neither did I ever set eyes on Aeneas nor did I reach Libya at the time of the sack of Troy, but to escape a forced marriage with Iarbas I plunged the two-edged sword into my heart. Ye Muses, why did ye arm chaste Virgil against me to slander thus falsely my virtue?

152.—GAURADAS

DEAR Echo, grant me somewhat.—What? I love a girl, but do not think she loves.—She loves. But

¹ The writer very absurdly attributes to the sculptor Polycleitus a work of the painter Polygnotus. The "Hera" of Polycleitus was famous.

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Πρᾶξαι δ' ὁ καιρὸς καιρὸν οὐ φέρει.—Φέρει.
Τὸ τοίνυν αὐτῷ λέξον ᾧς ἐρῶ.—Ἐρῶ.
Καὶ πίστιν αὐτῷ κερμάτων τὸ δός.—Τὸ δός.
Ἄχώ, τί λοιπόν, ἢ πύθου τυχεῖν;—Τυχεῖν.

5

153.—ΣΑΤΤΡΟΤ

Εἰς ἄγαλμα Ἡχοῦς

Ποιμενίαν ἄγλωσσος ἀν' ὄργαδα μέλπεται Ἀχὼ
ἀντίθρουν πτανοῦς ὑστερόφωνον ὅπα.

154.—ΛΟΤΚΙΑΝΟΤ, οἱ δὲ ΑΡΧΙΟΤ

Εἰς τὸ αὐτό

Ἀχὼ πετρήσσαν ύρας, φίλε, Πανὸς ἔταιρην,
ἀντίτυπον φθογγῆν ἔμπαλιν ἀδομένην,
παντοίων στομάτων λάλον εἰκόνα, ποιμέσιν ἥδὺ¹
παίγνιον. ὅσσα λέγεις, ταῦτα κλύων ἅπιθι.

155.—ΕΤΟΔΟΤ

Εἰς τὸ αὐτό

Ἀχὼ μιμολόγον, φωνῆς τρύγα, βήματος οὐρίν.

156.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἀρκαδικὰ θεός εἴμι, παρὰ προθύροις δὲ Λυαίου
ναίω, φθεγγόμενον μῦθον ἀμειβομένα.
οὐκέτι γὰρ στυγέω, Βακχεῦ φίλε, τὸν θιασώταν
τὸν τεόν. ἐρχεο, Πάν· ξυνὰ λέγωμεν ἔπη.

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to do it Time gives me not good chance.—Good chance. Do thou then tell her I love her, if so be thy will.—I will. And here is a pledge in the shape of cash I beg thee to hand over.—Hand over. Echo, what remains but to succeed?—Succeed.

153.—SATYRUS

On a Statue of Echo

TONGUELESS Echo sings in the shepherd's meadow, her voice taking up and responding to the notes of the birds.

154.—LUCIAN on ARCHIAS

On the Same

'Tis Echo of the rocks thou seest, my friend, the companion of Pan, singing back to us a responsive note, the garrulous counterfeit of every kind of tongue, the shepherds' sweet toy. After hearing every word thou utterest, begone.

155.—EVODUS

On the Same

ECHO the mimic, the lees of the voice, the tail of a word.

156.—ANONYMOUS

On the Same

AN Arcadian goddess am I, and I dwell by the portals of Dionysus, returning vocal responses. For no longer, dear Bacchus, do I hate thy companion.¹ Come, Pan, let us talk in unison.

¹ Pans were confused with Satyrs and Sileni in late times.

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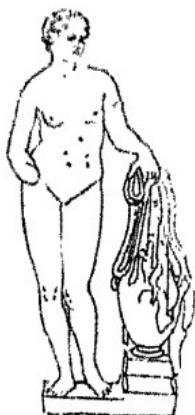
157.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤΗ ΠΑΡΧΩΝ

Εἰς τὴν ἐν Ἀθήναις ἔνοπλον Ἀθηνᾶν

Τίπτε, Τριτογένεια, κορύσσεαι ἀστεῖ μέσσω;
εἴξε Ποσειδάων· φείδεο Κεκροπίης.

158.—ΔΙΟΤΙΜΟΤ

Ως πρέπει, "Αρτεμίς εἰμί· εῦ δ' "Αρτεμιν αὐτὸς ὁ χαλκὸς
μανύει Ζηνός, κούχ ἑτέρου θύγατρα.
τεκμαίρου τὸ θράσος τᾶς παρθένου. ή ρά κεν εἴποις·
πᾶσα χθῶν ὄλιγον τῷδε κυναγέσιον.



159.—ΛΔΗΛΟΝ

Εἰς ἄγαλμα Ἀφροδίτης τῆς ἐν Κνίδῳ
Τίς λίθον ἐψύχωσε; τίς ἐν χθονὶ¹
Κύπριν ἐσεῦδεν;
ἴμερον ἐν πέτρῃ τίς τόσον εἰργά-
σατο;
Πραξιτέλους χειρῶν ὅδε που πόνος, η
τάχ' "Ολυμπος
χηρεύει, Παφίης ἐς Κνίδον ἐρχο-
μένης.

160.—ΠΛΑΤΩΝΟΣ

Εἰς τὸ αὐτό

Ἡ Παφίη Κυθέρεια δι' οἰδματος ἐς Κνίδον ἥλθε,
βουλομένη κατιδεῦν εἰκόνα τὴν ἴδιην.

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157.—JULIANUS, PREFECT OF EGYPT

*On the Statue of the armed Athena
at Athens*

WHY, Trito-born, dost thou put
on armour in the middle of the
city? Poseidon has yielded to
thee. Spare the land of Cecrops.



158.—DIOTIMUS

I AM Artemis fashioned in the form that befits me,
and well does the brass itself tell that I am the
daughter of Zeus and of no other. Consider the
maiden's audacity. Verily thou wouldest say that the
whole earth is a hunting-ground too small for her.

159.—ANONYMOUS

On the Cnidian Aphrodite of Praxiteles

WHO gave a soul to marble? Who saw Cypris on
earth? Who wrought such love-longing in a stone?
This must be the work of Praxiteles' hands, or else
perchance Olympus is bereaved since the Paphian
has descended to Cnidus.

160.—PLATO

On the Same

PAPHIAN Cytherea came through the waves to
Cnidus, wishing to see her own image, and having

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πάντη δ' ἀθρήσασα περισκέπτω ἐνὶ χώρῳ,
φθέγξατο. "Ποῦ γυμνὴν εἶδέ με Πραξιτέλης;"

Πραξιτέλης οὐκ εἶδεν ἀ μὴ θέμις· ἀλλ' ὁ σίδηρος
ἔξεσεν οἱ' ἀν "Αρης ἥθελε τὴν Παφίην.

161.—ΤΟΥ ΑΥΤΟΥ

Οὕτε σε Πραξιτέλης τεχνάσατο, οὐθ' ὁ σίδαρος·
ἀλλ' οὗτως ἔστης, ὡς ποτε κρινομένη.

162.—ΛΔΙΔΛΟΝ

'Α Κύπρις τὰν Κύπριν ἐνὶ Κυίδῳ εἰπεν ἰδοῦσα·
"Φεῦ, φεῦ· ποῦ γυμνὴν εἶδέ με Πραξιτέλης;"

163.—ΛΟΤΚΙΑΝΟΤ

Τὴν Παφίην γυμνὴν οὐδεὶς ἴδεν· εἰ δέ τις εἶδεν,
οὗτος ὁ τὴν γυμνὴν στησάμενος Παφίην.

164.—ΤΟΥ ΛΥΤΟΥ

Σοὶ μορφῆς ἀνέθηκα τεῆς περικαλλὲς ἄγαλμα,
Κύπρι, τεῆς μορφῆς φέρτερον οὐδὲν ἔχων.

165.—ΕΤΗΝΟΤ

Παλλὰς καὶ Κρονίδαο συνευνέτις εἶπον, ἰδοῦσαι
τὴν Κυιδίην. "Ἄδικως τὸν Φρύγα μεμφόμεθα."

¹ No doubt the last couplet is a later addition. We know from Pliny that the shrine in which the statue stood was open on all sides.

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viewed it from all sides in its open shrine, she cried,
“Where did Praxiteles see me naked?”

Praxiteles did not look on forbidden things, but the
steel carved the Paphian as Ares would have her.¹

161.—BY THE SAME

On the Same

NEITHER did Praxiteles nor the chisel work thee,
but so thou standest as of old when thou camest to
judgment.

162.—ANONYMOUS

On the Same

CYPRIS, seeing Cypris in Cnidus, said, “Alas! alas!
where did Praxiteles see me naked?”

163.—LUCIAN

On the Same

NONE ever saw the Paphian naked, but if anyone
did, it is this man who here erected the naked
Paphian.

164.—BY THE SAME

To thee, Cypris, I dedicate the beautiful image
of thy form, since I have nothing better than thy
form.²

165.—EVENUS

On the Cnidian Aphrodite

PALLAS and the consort of Zeus said, when they
saw the Cnidian, “We are wrong in finding fault
with Paris.”

¹ This is out of place, having nothing to do with the Cnidian Venus, and is either an epigram of an early period or an imitation of one. *cp. Book VI. 7.*

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166.—ΤΟΥ ΑΥΤΟΥ

Πρόσθε μὲν Ἰδαίοισιν ἐν οὔρεσιν αὐτὸς ὁ βούτας
δέρξατο τὰν κάλλευς πρῶτ' ἀπενεγκαμέναν·
Πραξιτέλης Κυιδίοις δὲ πανωπήεσσαν ἔθηκεν,
μάρτυρα τῆς τέχνης ψῆφον ἔχων Πάριδος.

167.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΤ

Φύσεις, τὰν μὲν Κύπριν ἀνὰ κραναὰν Κιδον ἀθρῶν,
ἄδε που ὡς φλέξει καὶ λίθος εῦσα λίθον·
τὸν δὲ ἐνὶ Θεσπιάδαις γλυκὺν "Ιμερον, οὐχ ὅτι πέτρον,
ἀλλ' ὅτι κὴν ψυχρῷ πῦρ ἀδάμαντι βαλεῖν.
τοίους Πραξιτέλης κάμε δαίμονας, ἄλλον ἐπ' ἄλλας 5
γᾶς, ἵνα μὴ δισσῷ πάντα θέροιτο πυρί.

168.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Γυμνὴν εἶδε Πάρις με, καὶ Ἀγγίσης, καὶ "Αδωνις·
τοὺς τρεῖς οἶδα μόνους· Πραξιτέλης δὲ πόθεν;

169.—ΑΛΛΟ

Εἰς τὸ αὐτό, καὶ τὴν ἐν Ἀθήναις Ἀθηνᾶν

'Αφρογενοῦς Παφίης ζάθεον περιδέρκεο κάλλος,
καὶ λέξεις· Αἰνῶ τὸν Φρύγα τῆς κρίσεως.
'Ατθίδα δερκόμενος πάλι Παλλάδα, τοῦτο βοήσεις,
ὡς βούτης ὁ Πάρις τίνδε παρετρόχασεν.

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166.—BY THE SAME

On the Same

THE neatherd alone saw of old on the mountains of Ida her who gained the prize of beauty, but Praxiteles has set her in full view of the Cnadians, having the vote of Paris to attest his skill.

167.—ANTIPATER OF SIDON

*On the Same and on Praxiteles' Statue of Eros
at Thespiae*

You will say, when you look on Cypris in rocky Cnidus, that she, though of stone, may set a stone on fire; but when you see the sweet Love in Thespiae you will say that he will not only set fire to a stone, but to cold adamant. Such were the gods Praxiteles made, each in a different continent, that everything should not be burnt up by the double fire.

168.—ANONYMOUS

On the Cnidian Aphrodite

PARIS, Anchises, and Adonis saw me naked. Those are all I know of, but how did Praxiteles contrive it?

169.—ANONYMOUS

On the Same and on the Athena in Athens

GAZE from every side at the divine beauty of the foam-born Paphian and you will say, "I applaud the Phrygian's judgment." Again when you look at the Attic Pallas you will cry out, "It was just like a neatherd for Paris to pass her by."

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170.—ΕΡΜΟΔΩΡΟΤ

Εἰς τὸ αὐτό

Τὰν Κυιδίαν Κυθέρειαν ἵδων, ξένε, τοῦτό κεν εἴποις.

“Αὐτὰ καὶ θνατῶν ἄρχε καὶ ἀθανάτων.”

τὰν δ' ἐνὶ Κεκροπίδαις δορυθαρσέα Παλλάδα λεύσσων
αὐδάσεις. “Ουτως βουκόλος ἦν ὁ Πάρις.”

171.—ΛΕΩΝΙΔΟΤ

Εἰς Ἀφροδίτην ώπλισμένην

“Αρεος ἔντεα ταῦτα τίνος χάριν, ὡ Κυθέρεια,
ἐνδέδυσαι, κενεὸν τοῦτο φέρουσα βάρος;
αὐτὸν Ἀρη γυμνὴ γὰρ ἀφώπλισας· εἰ δὲ λέλειπται
καὶ θεός, ἀνθρώποις ὅπλα μάτην ἐπάγεις.

172.—ΑΛΕΞΑΝΔΡΟΤ ΑΙΓΩΛΟΤ

Αὐτά που τὰν Κύπριν ἀπηκριβώσατο Παλλάς,
τᾶς ἐπ' Ἀλεξάνδρου λαθομένα κρίσιος.

173.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΤΠΤΙΟΤ

Εἰς τὴν ἐν Σπάρτῃ ἔνοπλον Ἀφροδίτην

Αἰεὶ μὲν Κυθέρεια φέρειν δεδάηκε φαρέτρην,
τόξα τε καὶ δολιχῆς ἔργον ἐκηβολίης.
αἰδομένη δ' ἄρα θεσμὰ μενεπτολέμοιο Λυκούργου
φίλτρα φέρει Σπάρτη τεύχεσιν ἀγχεμάχοις.
ὅμεν δ' ἐν θαλάμοισι, Λακωνίδες, ὅπλα Κυθήρης
ἀξόμεναι, παῖδας τίκτετε θαρσαλέους.

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170.—HERMODORUS

On the Same

WHEN you see, stranger, the Cnidian Cytherea, you would say this, "Rule alone over mortals and immortals," but when you look at Pallas in the city of Cecrops boldly brandishing her spear you will exclaim, "Paris was really a bumpkin."

171.—LEONIDAS OF ALEXANDRIA

On Armed Aphrodite

WHY, Cytherea, hast thou put on these arms of Ares, bearing this useless weight? For, naked thyself, thou didst disarm Ares himself, and if a god has been vanquished by thee it is in vain that thou takest up arms against mortals.

172.—ALEXANDER OF AETOLIA

On a Statue of Aphrodite

PALLAS herself, I think, wrought Aphrodite to perfection, forgetting the judgment of Paris.

173.—JULIANUS, PREFECT OF EGYPT

On the Armed Aphrodite in Sparta

CYPRIS has ever learnt to carry a quiver and bow, and to ply the far-shooting archer's craft. Is it from reverence for the laws of warlike Lycurgus that, bringing her love-charms to Sparta, she comes clad in armour for close combat? But ye, daughters of Sparta, venerating in your chambers the arms of Cytherea, bring forth courageous sons.

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174.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὴν αὐτήν

Παλλὰς τὰν Κυθέρειαν ἔνοπλον
ἔειπεν ἴδοῦσα·
“Κύπρι, θέλεις οὕτως ἐς κρίσιν
ἐρχόμεθα;”
ἡ δ' ἀπαλὸν γελάσασα· “Τί μοι
σάκος ἀντίον αἴρειν;
εὶ γυμνὴ νικῶ, πῶς δταν δπλα
λάβω;”

Ausonius, *Epigrammata* 42 and 43.

175.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὴν αὐτήν

“Η λίθος ὡς Παφίη θωρίξατο, ἢ τάχα μᾶλλον
εἶδε λίθον Παφίη, καὶ ὥμοσεν. “Ηθελον εἶναι.”

176.—ΤΟΥ ΑΥΤΟΥ

Καὶ Κύπρις Σπάρτας· οὐκ ἄστεσιν οἶά τ' ἐν ἄλλοις
ἴδρυται, μαλακὰς ἐσσαμένα στολίδας.
ἄλλα κατὰ κρατὸς μὲν ἔχει κόρυν ἀντὶ καλύπτρας,
ἀντὶ δὲ χρυσείων ἀκρεμόνων κάμακα.
οὐ γὰρ χρῆ τευχέων εἶναι δίχα τὰν παράκοιτιν
Θρακὸς Ἐνναλίου καὶ Δακεδαιμονίαν.

177.—ΦΙΛΙΠΠΟΥ

Κύπρι φιλομμειδής, θαλαμηπόλε, τίς σε μελιχρήν
δάμονα τοῖς πολέμων ἐστεφάνωσεν ὅπλοις;

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174.—ANONYMOUS

On the Same

PALLAS, seeing Cytherea in arms, said, "Cypris, wouldst thou that we went to the judgment so?" But she, with a gentle smile, answered, "Why should I lift up a shield in combat? If I conquer when naked, how will it be when I arm myself?"

175.—ANTIPATER

On the Same

EITHER the stone statue, as being Aphrodite, armed itself, or perhaps rather Aphrodite saw the statue and swore, "Would I were it."

176.—BY THE SAME

On the Same

CYPRIS belongs to Sparta too, but her statue is not, as in other cities, draped in soft folds. No, on her head she wears a helmet instead of a veil, and bears a spear instead of golden branches. For it is not meet that she should be without arms, who is the spouse of Thracian Ares and a Lacedaemonian.

177.—PHILIPPUS

On the Same

LAUGHTER-LOVING Aphrodite, minister of the bridal chamber, who girt thee, honey-sweet goddess that thou art, with the weapons of war? To thee the

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σοι παιὰν φίλος ἦν καὶ ὁ χρυσοκόμης Τμέναιος,
καὶ λιγυρῶν αὐλῶν ἡδυμελεῖς χάριτες.
ἔς τι δὲ ταῦτ' ἐνέδυς ἀνδροκτύνα; μὴ θρασὺν "Ἄρη
συλήσασ'" αὐχεῖς, Κύπρις ὅσοι δύναται;

178.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΥ

Εἰς τὴν αὐτὴν ἀνερχομένην ἀπὸ θαλάττης

Τὰν ἀναδυομέναν ἀπὸ ματέρος ἄρτι θαλάσσας
Κύπριν, Ἀπελλείου μόχθον ὅρα γραφίδος,
ώς χερὶ συμμάρψασα διάβροχον ὕδατι χαίται
ἐκθλίβει νιτερῶν ἀφρὸν ἀπὸ πλοκάμων.
αὐτὰς νῦν ἐρέουσιν Ἀθηναίη τε καὶ "Ηρη."
"Οὐκέτι σοὶ μορφᾶς εἴς ἔριν ἐρχόμεθα."

Ausonius, *Eriugram* 106.

179.—ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Αὐτὰν ἐκ πόντοιο τιθηνητῆρος Ἀπελλῆς
τὰν Κύπριν γυμνὰν εἶδε λοχευομέναν,
καὶ τοίαν ἐτύπωσε, διάβροχον ὕδατος ἀφρῷ
θλίβουσαν θαλεραῖς χερσὶν ἔτι πλόκαμον.

180.—ΔΗΜΟΚΡΙΤΟΥ

Εἰς τὸ αὐτό

Κύπρις ὅτε σταλάουσα κόμας ἀλιμυρέος ἀφροῦ
γυμνὴ πορφυρέου κύματος ἔξανέδυ,
οὕτω που κατὰ λευκὰ παρήγα χερσὶν ἑλοῦσα
βόστρυχον, Αἰγαίην ἔξεπίεζεν ἀλλα,
στέρνα μόνον φαίνουσα, τὰ καὶ θέμις· εἰ δὲ τοιήδε
κείνη, συγχείσθω θυμὸς Ἐυναλίου.

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Paean is dear, and golden-haired Hymenaeus and the dulcet charm of shrill-voiced flutes. Why hast thou put on these engines of murder? Is it that thou hast despoiled bold Ares to boast how great is the might of Cypris?

178.—ANTIPATER OF SIDON

On the Aphrodite Anadyomene of Apelles

LOOK on the work of Apelles' pencil: Cypris, just rising from the sea, her mother; how, grasping her dripping hair with her hand, she wrings the foam from the wet locks. Athena and Hera themselves will now say, "No longer do we enter the contest of beauty with thee."

179.—ARCHIAS

On the Same

APELLES saw Cypris herself brought forth by the sea, her nurse; and so he drew her, still wringing with her fresh hands her locks soaked with the foam of the waters.

180.—DEMOCRITUS

On the Same

WHEN Cypris, her hair dripping with the salt foam, rose naked from the purple waves, even in this wise holding her tresses with both hands close to her white cheeks, she wrung out the brine of the Aegean, showing only her bosom, that indeed it is lawful to look on; but if she be like this, let the wrath of Ares¹ be confounded.

¹ His wrath with her for her infidelity.

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181.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤΠΑΡΧΩΝ

Eis τὸ αὐτό

"Αρτὶ θαλασσαίης Παφίη προύκυψε λοχείης,
μαῖαν Ἀπελλείην εὑραμένη παλάμην.
ἀλλὰ τάχος γραφίδων ἀποχάζεο, μή σε διήνη
ἀφρὸς ἀποστάζων θλιβομένων πλοκάμων.
εἰ τοιη ποτὲ Κύπρις ἐγυμνώθη διὰ μῆλουν,
τὴν Τροίην ἀδίκως Παλλὰς ἐληῖσατο.

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182.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Eis τὸ αὐτό

Τὰν ἐκφυγοῦσαν ματρὸς ἐκ κόλπων, ἔτι
ἀφρῷ τε μορμύρουσαν, εὐλεχῇ Κύπριν
ἰδὼν Ἀπελλῆς, κάλλος ἴμερώτατον,
οὐ γραπτόν, ἀλλ᾽ ἔμψυχον ἔξεμάξατο.
εῦ μὲν γὰρ ἄκραις χερσὶν ἐκθλίβει κόμαν,
εῦ δὲ ὁμμάτων γαληνὸς ἐκλάμπει πόθος,
καὶ μαζός, ἀκμῆς ἄγγελος, κυδωνιᾶ·
αὐτὰ δὲ Ἀθάνα καὶ Διὸς συνευνέτις
φάσουσιν. “Ω Ζεῦ, λειπόμεσθα τῇ κρίσει.”

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183.—ΑΔΗΛΟΝ

Eis ἄγαλμα Διονύσου πλησίον Ἀθηνᾶς ἐστός

- a. Εἰπέ, τί σοὶ ξυνὸν καὶ Παλλάδι; τῇ γὰρ ἄκοντες
καὶ πόλεμοι, πέρι σοὶ δὲ εὔαδον εἰλαπίναι.
β. Μὴ προπετῶς, ὃ ξεῖνε, θεῶν πέρι τοῖα μετάλλα·
ἴσθι δὲ ὅσοις ἵκελος δαίμονι τῇδε πέλω.
καὶ γὰρ ἐμοὶ πολέμων φίλιον κλέος· οἶδεν ἄπας μοι
ἡώου δμηθεὶς Ἰνδὸς ἀπ' Ὡκεανοῦ.

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181.—JULIANUS, PREFECT OF EGYPT

On the Same

THE Paphian has but now come forth from the sea's womb, delivered by Apelles' midwife hand. But back quickly from the picture, lest thou be wetted by the foam that drips from her tresses as she wrings them. If Cypris looked thus when she stripped for the apple, Pallas was unrighteous in laying Troy waste.

182.—LEONIDAS OF TARENTUM

On the Same

APELLES having seen Cypris, the giver of marriage blessing, just escaped from her mother's bosom and still wet with bubbling foam, figured her in her most delightsome loveliness, not painted, but alive. With beautiful grace doth she wring out her hair with her finger-tips, beautifully doth calm love flash from her eyes, and her paps, the heralds of her prime, are firm as quinces. Athena herself and the consort of Zeus shall say, "O Zeus, we are worsted in the judgment."

183.—ANONYMOUS

On a Statue of Dionysus which stood near Athena

A. "Tell me what hast thou in common with Pallas; for to her javelins and wars, to thee banquets are exceeding dear." *B.* "Do not rashly, O stranger, ask such questions about the gods, but learn in how many ways I am like to this goddess. For the glory of wars is dear to me likewise; all India, subdued by me as far as the Eastern Ocean, knows

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καὶ μερόπων δὲ φυὴν ἐγερήραμεν, ή μὲν ἑλαίη,
αὐτὰρ ἐγὼ γλυκεροῖς βότρυσιν ὥμερίδος.
καὶ μὴν οὐδ' ἐπ' ἐμοὶ μήτηρ ὡδῖνας ὑπέτλη·
λῦσα δ' ἐγὼ μηρὸν πάτριον, ή δὲ κάρη.

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184.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς ἔτερον ἄγαλμα τοῦ αὐτοῦ

Αὐτονίφ Πείσωνι συνασπιστὴς Διόνυσος
ἴδρυματ μεγάρων φρουρὸς ἐπ' εὔτυχίῃ.
ἄξιον, ὁ Διόνυσος, ἐσέβης δόμον. ἔπρεπεν ἄμφω,
καὶ μέγαρον Βάκχῳ, καὶ Βρόμιος μεγάρῳ.

185.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Διονύσου καὶ Ἡρακλέους

Ἄμφοτεροι Θίβηθε, καὶ ἀμφότεροι πολεμισταί,
κὴκ Ζηνός. θύρσῳ δεινός, ὃ δὲ ρόπαλῳ.
ἀμφοῖν δὲ στῆλαι συντέρμονες· εἰκελα δ' ὅπλα,
νεβρὶς λειοντῇ, κύμβαλα δὲ πλαταγῆ.
"Ἡρη δ' ἀμφοτέροις χαλεπὴ θεός. οἱ δ' ἀπὸ γαίης
ἡλθον ἐς ἀθανάτους ἐκ πυρὸς ἀμφότεροι." 5

186.—ΞΕΝΟΚΡΑΤΟΤΣ

Εἰς ἄγαλμα Ἐρμοῦ

Ἐρμῆς ὡκὺς ἐγὼ κικλήσκομαι· ἀλλὰ παλαιόστρη
μὴ κολοβὸν χειρῶν ἵστατε, μηδ' ἀποδα·
ἢ πῶς ὡκὺς ἐγώ; πῶς δ' ὄρθια χειρονομήσω,
ἐς βάσιν ἀμφοτέρων ὄρφανὸς ἴστάμενος;

¹ The leader of the Bessi, who were defeated by Piso, was a priest of Bacchus, and Piso probably regarded the god as having deserted his own priest and favoured him.

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it. The race of mortals, too, have we gifted, she with the olive, and I with the sweet clusters of the vine. Neither again did a mother suffer the pangs of labour for me, but I burst from our father's thigh, she from his head."

184.—ANTIPATER OF THESSALONICA

On another Statue of the Same

I, Dionysus, the fellow-soldier of Italian Piso,¹ am set here to guard his house and bring him good fortune. A worthy house hast thou entered, Dionysus. Meet is the house for Bacchus, and Bacchus for the house.

185.—ANONYMOUS

On Statues of Dionysus and Heracles

BOTH are from Thebes, both warriors, and both sons of Zeus. The one wields well his thyrsus, the other his club. The statues of both are close together and like are the arms they bear, the one a fawn-skin, the other a lion-skin; cymbals the one, a rattle² the other. To both Hera was a cruel goddess, and both through fire went from earth to the immortals.

186.—XENOCRATES

On a Statue of Hermes

Swift Hermes is my name, but in the wrestling-school set me not up without arms and feet; or how shall I be swift, and how shall I spar correctly, if I stand on a base deprived of both?³

² With which he frightened away the *Stymphalian* birds.

³ The epigram is facetious. The II . . . were termini without legs and arms.

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187.—ΑΔΗΛΟΝ

Eἰς τὸ αὐτό

Ἐρμείη ξυλίνῳ τις ἐπηγύχετο, καὶ ξύλου ήεν.
εἴτα μιν ἀείρας χαμάδις βάλε· τοῦ δ' ἄπο χρυσὸς
ἔρρευσεν καταγέντος. ὕβρις πόρε πολλάκι κέρδος.

188.—ΝΙΚΙΟΤ

Εἶνοσίφυλλον ὄρος Κυλλήνιον αἰπὺ λελογχώσ,
τῇδ' ἔστηκ' ἐρατοῦ γυμνασίου μεδέων,
Ἐρμῆς· φὲ ἐπι παιδεῖς ἀμάρακον ἥδ' ὑάκινθον
πολλάκι, καὶ θαλεροὺς θῆκαν ἵων στεφάνους.

189.—ΤΟΥ ΑΥΤΟΥ

Φρουρὸς ἐπὶ σμήνεσσι, Περιστράτου εἶνεκα, μίμνω
ἐνθάδε, Μαιναλίαν κλιτὺν ἀποπρολιπών,
κλῶπα μελισσάων δεδοκημένος. ἀλλ' ἀλέασθε
χεῖρα, καὶ ἀγροτέρου κοῦφον ὅρεγμα ποδός.

190.—ΛΕΩΝΙΔΟΤ

Τᾶν αἰγῶν ὁ νομεὺς Μόριχος τὸν ἐπίσκοπον Ἐρμᾶν
ἔστασ' αἰπολίων εὐδόκιμον φύλακα.
ἀλλά μοι αἴ τ' ἀν' ὅρη χλωρᾶς κεκορεσμέναι ὥλας,
τοῦ γ' ἀρπακτῆρος μή τι μέλεσθε λύκου.

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187.—ANONYMOUS

On another of the Same

A CERTAIN man prayed for help to a wooden Hermes, and Hermes remained wooden. Then, taking him up, the man threw him on the ground, and, the statue breaking, out from it poured gold. Outrage often produces profit.¹

188.—NICIAS

On Another

I, HERMES, whose domain is Cyllene's steep, forest-clad hill, stand here guarding the pleasant playground; and on me the boys often set marjoram and hyacinths and fresh wreaths of violets.

189.—BY THE SAME

On a Statue of Pan

HAVING left the slopes of Maenalus I abide here, for Peristratus' sake, to guard the hives, on the watch for him who would rob the bees. But keep clear of my hand and the nimble stride of my country-bred shanks.

190.—LEONIDAS OF TARENTUM

On a Statue of Hermes

MORICHUS the goatherd set me up, Hermes the overseer, to be the approved guardian of his fold. But, ye nannies who have taken your fill of green herbage on the mountains, heed not now at all the ravening wolf.

¹ The story is told by Babrius, *Fab.* 119.

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191.—NIKAINETOT

Αὐτόθεν ὁστράκινόν με καὶ ἐν ποσὶ γῆινον Ἐρμῆν
ἔπλασεν ἀψίδος κύκλος ἑλισσόμενος.
πηλὸς ἐφυράθην· οὐ ψεύσομαι. ἀλλ' ἐφίλησα,
ὦ ξεῖν', ὁστρακέων δύσμορον ἐργασίην.

192.—ΑΔΕΣΗΟΤΟΝ

"Ω λᾶστε, μὴ νόμιξε τῶν πολλῶν ἔνα
Ἐρμᾶν θεωρεῖν· εἰμὶ γὰρ τέχνα Σκόπα.

193.—ΦΙΛΙΠΠΙΟΤ

- a. Κράμβης ἄψωμαι, Κυλλήνιε; β. Μή, παροδῖτα.
a. Τίς φθόνος ἐκ λαχάνων; β. Οὐ φθόνος, ἀλλὰ
νόμος,
ἀλλοτρίων ἀπέχειν κλοπίμους χέρας. a. "Ω παρ-
δόξου·
μὴ κλέπτειν Ἐρμῆς καινὸν ἔθηκε νόμον.

194.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἐρωτος

Χάλκειόν τις "Ἐρωτα μετήγαγεν ἐκ πυρὸς εἰς πῦρ,
τήγανον ἀρμόζων τῇ κολάσει κόλασιν.

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191.—NICAENETUS

On Another

I, a HERMES of our native clay and with earthen feet, was moulded on the revolving circle of the wheel; of mud was I kneaded, I will tell no lie; but, stranger, I loved the luckless labour of the potters.

192.—ANONYMOUS

On a Hermes by Scopas

STRANGER, deem not that thou lookest on one of the vulgar crowd of Hermae; for I am the work of Scopas.

193.—PHILIPPUS

A. MAY I touch the kail, Cyllenian? *B.* No, traveller. *A.* Why grudge some greens? *B.* It is not grudging, but it is the law to keep pilfering hands from other people's property. *A.* Well! that is strange. Hermes¹ has made a new law against stealing.

194.—ANONYMOUS

On a Statue of Love made into a Frying-pan²

SOMEONE has transferred this brazen Love from fire to fire, fitting a frying-pan on to him, torment to torment.

¹ The patron of thieves.

² cp. Book IX. 773, by Palladas, who is also probably the author of this. Both refer to a small bronze Eros made into the handle of a frying-pan.

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195.—ΣΑΤΤΡΟΤ

Εἰς ἄγαλμα τοῦ αὐτοῦ δεδεμένου

Τὸν πτερόεντα τίς ὡδε, τίς ἐν δεσμοῖσι θοὸν πῦρ
ώχμασεν; αἰθομένης ἥψατο τίς φαρέτρης,
καὶ τὰς ὠκυβόλους περιπηγέας ἐσφήκωσε
χεῖρας, ὑπὸ στιβαρῷ κίονι δησάμενος;
Ψυχρὰ τάδ' ἀνθρώποις παραμύθια. μιή ποτ' ἐκείνου
οὗτος ὁ δεσμώτης αὐτὸς ἔδησε φρένα;

196.—ΑΛΚΑΙΟΤ

Εἰς τὸ αὐτό

Τίς σε τὸν οὐχ ὁσίως ἡγρευμένου ὡδε πεδήσας
θήκατο; τίς πλέγδην σὰς ἐνέδησε χέρας,
καὶ πιναρὰν ὅψιν τεκτήνατο;
ποῦ θοὰ τόξα,
ιήπιε; ποῦ πικρὴ πυρφόρος
ἰοδόκη;
ἢ ῥα μάτην ἐπόνησε λιθοξόος, ὃς
σε, τὸν οἴστρωφ
κυμήναντα θεούς, τῇδ' ἐνέδησε
πάγη.

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195.—SATYRUS

On a Statue of Love Bound

WHO fettered thee,
the winged boy, who
bound swift fire with
chains? Who laid his
hand on Love's burning
quiver and made fast
behind his back those
hands swift to shoot,
tying them to a sturdy
pillar? Such things are
but chill consolation for
men. Did not, per-
chance, this prisoner
himself enchain once the
mind of the artist?



196.—ALCAEUS OF MESSENE

On the Same

WHO impiously hunted thee down and set thee
here in fetters? Who crossed and bound thy hands,
and wrought thee with this rueful face? Where,
poor child, is thy swift bow, where the bitter quiver
that held thine arrows? Of a truth in vain the
sculptor laboured, making fast in this trap thee who
dost tempest the gods with the fury of desire.

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197.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτό



Τίς δὴ σὰς παλάμας πρὸς κίονα δῆσεν
ἀφύκτοις
ἄμμασι; τίς πυρὶ πῦρ, καὶ δόλον
εἴλε δόλῳ;
τιγπιε, μὴ δὴ δάκρυ κατὰ γλυκεροῖο
προσώπου
βάλλε· σὺ γὰρ τέρπη δάκρυσιν
ηἱθέων.

198.—ΜΑΙΚΙΟΤ

Εἰς τὸ αὐτό

Κλαῖε δυστεκφύκτως σφιγχθεὶς χέρας, ἄκριτε δαιμον,
κλαῖε μάλα, στάζων ψυχοτακῆ δάκρυα,
σωφροσύνας ὑβριστά, φρενοκλόπε, ληστὰ λογισμοῦ,
πτανὸν πῦρ, ψυχᾶς τραῦμ' ἀόρατον, "Ἐρως.
Θνατοῦς μὲν λύσις ἔστι γόων ὁ σύς, ἄκριτε, δεσμός·
ω σφιγχθεὶς κωφοῖς πέμπε λιτὰς ἀνέμοις.
δν δὲ βροτοῦς ἀφύλακτος ἐνέφλεγες ἐν φρεσὶ πυρσόν,
ἄθρει νῦν ὑπὸ σῶν σβεννύμενον δακρύων.

199.—ΚΡΙΝΑΓΟΡΟΤ

Εἰς τὸ αὐτό

Καὶ κλαῖε καὶ στέναζε, συσφιγχθεὶς χεροῦν
τένοντας, ω̄ πίβουλε· τοῖά τοι πρέπει.
οὐκ ἔσθ' ὁ λύσων· μὴ 'λεείν' ὑπόβλεπε.
αὐτὸς γὰρ ἄλλων ἐκ μὲν ὁμμάτων δάκρυ

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197.—ANTIPATER OF SIDON

On the Same

Who bound thy hands to the pillar in a fast knot?
Who took captive fire by fire and guile by guile?
My boy, bedew not thy sweet face with tears, for
thou dost take delight in the tears of young men.

198.—MAECIUS

On the Same

WEEP, thou wrong-headed god, with thy
hands made fast beyond escape; weep
bitterly, letting fall soul-consuming tears,
scorner of chastity, thief of the mind, robber
of the reason, Love, thou winged fire,
thou unseen wound in the soul. Thy
bands, O wrong-headed boy, are to mortals
a release from complaint; remain fast
bound, sending thy prayers to the deaf
winds, and watch that torch that thou,
eluding all vigilance, didst light in men's
hearts, being quenched now by thy tears.



199.—CRINAGORAS

On the Same

WEEP and moan, thou artful schemer, the sinews
of thy hands made fast: thou hast thy desert. None
will untie thee; make not those piteous faces; for
thou thyself, Love, didst wring the tears from other

ἔθλιψας, ἐν δὲ πικρὰ καρδίᾳ βέλη
πήξας ἀφύκτων ἵὸν ἔσταξας πόθων,
Ἐρως· τὰ θυητῶν δ' ἔστι σοι γέλως ἄχη
πέπονθας οἵ ἔρεξας. ἔσθλὸν ή δίκη.

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200.—ΜΟΣΧΟΤ

Eἰς Ἐρωτα ἀροτριῶντα

Λαμπάδα θεὶς καὶ τόξα, βοηλάτιν εἶλετο ράβδον
οὐλος Ἐρως, πήρην δ' εἰχε κατωμαδίην·
καὶ ζεύξας ταλαιεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων
ἔσπειρεν Δηοῦς αὐλακα πυροφόρου.
εἶπε δ' ἄνω βλέψας αὐτῷ Διῖ· “Πλῆσον ἀρούρας,
μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω.”

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201.—ΜΑΡΙΑΝΟΤ ΣΧΟΛΛΣΤΙΚΟΤ

Eἰς Ἐρωτα ἐστεφανωμένον

Ποῦ σοι τόξον ἐκεῖνο παλίντονον, οἴ τ' ἀπὸ σεῦο
πηγυνύμενοι μεσάτην ἐς κραδίην δόνακες;
ποῦ πτερά; ποῦ λαμπὰς πολυώδυνος; ἐς τί δὲ
τριστὰ
στέμματα χερσὸν ἔχεις, κρατὶ δ' ἐπ' ἄλλο
φέρεις;—

Οὐκ ἀπὸ πανδήμου, ξένε, Κύπριδος, οὐδ' ἀπὸ γαίης
εἰμί, καὶ ὑλαίης ἔκγονος εὐφροσύνης.
ἄλλ' ἐγὼ ἐς καθαρὴν μερόπων φρένα πυρσὸν
ἀνάπτω
εὐμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω.
ἐκ δ' ἀρετῶν στεφάνους πισύρων πλέκω· ὃν ἀφ'
ἔκάστης
τούσδε φέρων, πρώτῳ τῷ σοφίης στέφομαι.

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eyes, and piercing the heart with thy bitter darts, didst instil the venom of desire that takes fast hold. The woes of mortals are thy sport. Thou hast suffered what thou hast done. An excellent thing is justice.

200.—MOSCHUS

On Love Ploughing

CURLY-HAIRED Love, laying aside his torch and bow, took an ox-driver's rod and wore a bag on his shoulders; coupling the patient necks of the oxen under the yoke, he began to sow the wheat-bearing furrow of Demeter. Looking up he said to Zeus himself, "Fill the cornfield, lest I put thee, Europa's bull, to the plough."



201.—MARIANUS SCHOLASTICUS

On Love Garlanded

"WHERE is that back-bent bow of thine, and the reed-arrows driven by thee into the middle of the breast? Where are thy wings, where thy torturing torch, and wherefore dost thou bear three garlands in thy arms and wear another on thy head?"

"Stranger, I am not sprung from vulgar Cyprus nor from the earth; I am no offspring of material joy. But I am he who lights the torch of learning in the pure minds of mortals, and leads the soul up to heaven. From the four Virtues¹ I weave garlands, and carrying these, one of each, I crown myself with the first, the crown of Wisdom."

¹ The four cardinal virtues.

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202.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Μή με τὸν ἐκ Λιβάνοιο λέγε, ξένε, τὸν φιλοκώμων
τερπόμενον νυχίοις ἡϊθέων δύροις.

Βαιὸς ἐγὼ νύμφης ἅπο γείτονος ἀγροιώτης,
μοῦνον ἐποτρύνων ἔργα φυτοσκαφίης.

ἔνθεν ἀπ' εὐκάρπου με φίλης ἔστεψαν ἀλωῆς
τέσσαρες 'Ωράων ἐκ πισύρων στέφανοι.

203.—ΙΟΤΑΙΑΝΟΤ ΑΙΓΑΙΙΤΙΟΤ

Εἰς τὸν Πραξιτέλους "Ἐρωτα

Κλίνας αὐχένα γαῦροι νόφ' ἡμετέροισι πεδίλοις,
χερσί με ληδίαις ἔπλασε Πραξιτέλης.

αὐτὸν γὰρ τὸν "Ἐρωτα τὸν ἔνδοθι
κευθόμενόν με
χαλκεύσας, Φρύνη δῶκε γέρας
φιλίης.
ἡ δέ μιν αὐθὶς "Ἐρωτι προσήγαγε.
καὶ γὰρ ἐρῶντας
δῶρον "Ἐρωτι φέρειν αὐτὸν "Ἐρωτα
θέμις.

204.—ΠΡΑΞΙΤΕΛΟΤΣ

Εἰς τὸ αὐτό

Πραξιτέλης δον ἔπασχε διηκρίβωσεν "Ἐρωτα
ἐξ ἴδιης ἔλκων ἀρχέτυπον κραδίης,

Φρύνη μισθὸν ἐμεῖο διδοὺς ἐμέ. φίλτρα δὲ τίκτω
οὐκέτι τοξεύων, ἀλλ' ἀτενιζόμενος.

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202.—ANONYMOUS

On the Same

SAY not, stranger, that I am he from Lebanon,¹ he who delights in the converse by night of youths who love the revel. I am a little Love and country-bred, the son of the Nymph who dwells hard by, and I further but the gardener's labour. Hence from my dear fruitful plot I am crowned with four crowns by the four Seasons.

203.—JULIANUS, PREFECT OF EGYPT

On the Eros of Praxiteles

PRAXITELES, who stooped his proud neck for my sandals to tread on, wrought me with his captive hands. For, working me in bronze,² he gave me, that very Love that was hidden within him, to Phryne, an offering of friendship. But she again brought it to give to Love; for it is lawful for lovers to bring Love himself as a gift to Love.

204.—PRAXITELES

On the Same

PRAXITELES perfectly portrayed that Love he suffered, taking the model from his own heart, giving me to Phryne in payment for myself. But I give birth to passion no longer by shooting arrows, but by darting glances.

¹ Heliopolis, near the Lebanon, was a very gay city.

² This is an error. Both Praxiteles' statues of Love were of marble.

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205.—ΤΤΛΛΙΟΤ ΓΕΜΙΝΟΤ

Εἰς τὸ αὐτό

Ἄντι μ' ἔρωτος "Ἐρωτα βροτῷ θεὸν ὥπασε Φρύνη
Πραξιτέλης, μισθὸν καὶ θεὸν εύρόμενος.
ἢ δ' οὐκ ὥρινήθη τὸν τέκτονα· δεῖσε γάρ οἱ φρήν,
μὴ θεὸς ἀντὶ τέχνης σύμμαχα τόξα λάβῃ.
ταρβεῖ δ' οὐκέτι που τὸν Κύπριδος, ἀλλὰ τὸν ἐκ σοῦ, 5
Πραξίτελες, τέχνην μητέρ' ἐπισταμένη.

206.—ΛΕΩΝΙΔΟΤ

Εἰς τὸ αὐτό

Θεσπιέες τὸν "Ἐρωτα μόνον θεὸν ἐκ Κυθερέίης
ἀζοντ', οὐχ ἑτέρου γραπτὸν ἀπ' ἀρχετύπου,
ἀλλ' ὃν Πραξιτέλης ἔγινω θεόν· ὃν περὶ Φρύνη
δερκόμενος, σφετέρων λύτρον ἔδωκε πόθων.

207.—ΠΑΛΛΑΔΑ

Γυμνὸς "Ἐρως· διὰ τοῦτο γελᾶ καὶ μείλιχός ἐστιν·
οὐ γὰρ ἔχει τόξον καὶ πυρόεντα βέλη·
οὐδὲ μάτην παλάμαις κατέχει δελφῖνα καὶ ἄνθος·
τῇ μὲν γὰρ γαῖαν, τῇ δὲ θάλασσαν ἔχει.

208.—ΓΑΒΡΙΗΛΙΟΤ ΤΠΑΡΧΟΤ

Εἰς "Ἐρωτα καθεύδοντα ἐν πιπεροπάστῃ

Οὐδὲ κατακυώσσων, οὐδ' ἅπνοος, οὐδ' ἐνὶ δαιτὶ¹
νόσφι πυρισπάρτου δήγυματός ἐστιν "Ἐρως.

THE PLANUDEAN APPENDIX

205.—TULLIUS GEMINUS

*On the Same*¹

PRAXITELES, in return for love, gave me, Love, a god to mortal Phryne, creating at once a guerdon and a god. But she repulsed not the artist, for in her mind she feared lest the god should take up his bow to fight for the sculptor's art. She dreads no longer the son of Cypris, but thy offspring, Praxiteles, knowing that Art is his mother.

206.—LEONIDAS OF ALEXANDRIA (?)

On the Same

THE Thespians venerate Love, the son of Cytherea, alone amongst the gods, and not Love copied from any other model, but the god whom Praxiteles knew, seeing whom in Phryne he gave him to her as the ransom of his desire.

207.—PALLADAS

On a Statue of Love

LOVE is unarmed; therefore he smiles and is gentle, for he has not his bow and fiery arrows. And it is not without reason that he holds in his hands a dolphin and a flower, for in one he holds the earth, in the other the sea.

208.—GABRIEL THE PREFECT

On Love Asleep on a Pepper-Castor

NEITHER when asleep, nor when lifeless, nor at the banquet, is Love without a fire-scattering nip.

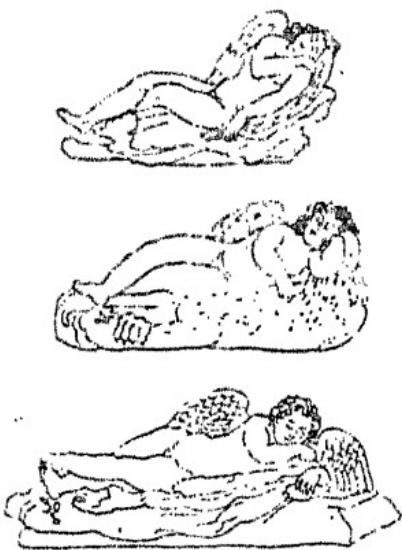
¹ *ep.* Book VI, 260.

GREEK ANTHOLOGY

209.—ΑΔΗΛΟΝ

Οὗτος ὁ τὸν δαλὸν φυσῶν, ἵνα λύχνου ἀνάψης,
δεῦρ' ἀπ' ἐμᾶς ψυχᾶς ἄψον· ὅλος φλέγομαι.

210.—ΠΛΑΤΩΝΟΣ



"Αλσος δ' ὡς ίκόμεσθα βαθύσκιον, εὔρομεν ἔνδον
πορφυρέοις μῆλοισιν ἐοικότα παῖδα Κυθήρης.
οὐδ' ἔχειν ιοδόκον φαρέτρην, οὐ καμπύλα τόξα·
ἀλλὰ τὰ μὲν δένδρεσσιν ὑπ' εὐπετάλοισι κρέμαντο,
αὐτὸς δ' ἐν καλύκεσσι ρόδων πεπεδημένος ὑπνῳ
εὑδεν μειδιόων· ξουθὰί δ' ἐφύπερθε μέλισσαι
κηροχύντου μέλιτος¹ λαροῖς ἐπὶ χείλεσι ράινον.²

¹ So Schneidewin: *κηροχύτοις* ἐντὸς MSS.

² I write *ράινον*: *βαῖνον* MSS.

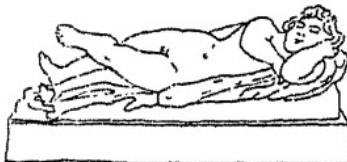
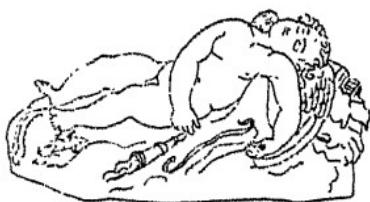
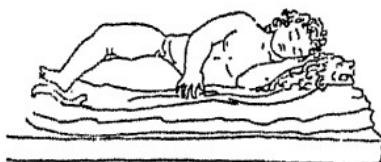
THE PLANUDEAN APPENDIX

209.—ANONYMOUS

A Love Couplet

THOU who dost blow on thy torch to light the lamp, come and light it from my soul. I am all aflame.

210.—PLATO



WHEN we entered the deep-shadowed wood we found within it the son of Cytherea, like unto rosy apples. Nor had he the quiver that holds arrows, nor his bent bow, but they were hanging on the leafy trees, and he lay among the rose-blossoms smiling, bound fast by sleep, and above him the tawny bees were sprinkling on his dainty lips honey dripping from the comb.

GREEK ANTHOLOGY

211.—ΣΤΑΤΤΛΑΙΟΤ ΦΛΑΚΚΟΤ

Εἰς Ἐρωτα κοιμώμενον

Εῦδεις, ἀγρύπνους ἐπάγων θυητοῖσι μερίμνας·
εῦδεις, ἀτηρῆς ἢ τέκος Ἀφρογενοῦς,
οὐ πεύκην πυρόεσσαν ἐπηρμένος, οὐδ' ἀφύλακτον
ἐκ κέραος ψάλλων ἀντιτόνοιο βέλος.
ἄλλοι θαρσείτωσαν· ἐγὼ δ', ἀγέρωχε, δέδοικα,
μή μοι καὶ κυώσσων πικρὸν ὅνειρον ἔδης.

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212.—ΑΛΦΕΙΟΤ

Εἰς τὸ αὐτό

Ἄρπασμαι πυρόεσσαν, "Ἐρως, χερὸς ἐκ σέο πεύκην,
συλήσω δ' ὕμων ἀμφικρεμῆ φαρέτρην,
εἴ γ' ἐτύμως εῦδεις, πυρὸς ἔγγονε, καὶ σέο φῶτες
πρὸς βαιιὸν τόξων εὐνομίην ἄγομεν.
ἄλλὰ καὶ ὡς σε δέδοικα, δολοπλόκε, μή τινα κεύθης
εἰς ἐμέ, κὴν ὑπνῷ πικρὸν ὅνειρον ἔδης.

213.—ΜΕΛΕΑΓΡΟΤ, οἱ δὲ ΣΤΡΑΤΩΝΟΣ

Εἰ καὶ σοι πτέρυγες ταχιναὶ περὶ νῶτα τέτανται,
καὶ σκυθικαὶ τόξων ἀκροβολεῖς ἀκίδες,
φεύξομ', "Ἐρως, ὑπὸ γᾶν σε. τί δὲ πλέον; οὐδὲ
γὰρ αὐτὸς
σὰν ἔφυγε ρώμαν πανδαμάτωρ Ἀΐδας.

THE PLANUDEAN APPENDIX

211.—STATYLLIUS FLACCUS

On Love Asleep

THOU sleepest, thou who bringest sleepless care on mortals; thou sleepest, O child of the baneful daughter of the foam, not armed with thy fiery torch, nor sending from thy backward-bent, twanging bow the dart that none may escape. Let others pluck up courage, but I fear, thou overweening boy, lest even in thy sleep thou see a dream bitter to me.¹

212.—ALPHEIUS

On the Same

I SHALL snatch the fiery pine-brand from thy hand, O Love, and strip thee of the quiver that hangs across thy shoulders, if in truth thou sleepest, thou child of fire, and we mortals have peace for a little season from thy arrows. But even so I fear thee, thou weaver of wiles, lest thou have one hidden for me and see a cruel dream in thy sleep.

213.—MELEAGER OR STRATO

THOUGH on thy back thou hast swift outstretched wings, though thou hast thy sharp-pointed Scythian arrows, I shall escape from thee, Love, under the earth. Yet what shall that avail me? For even Hades himself, who overcometh all things, did not escape thy might.

¹ i.e. in this and the next (its original), "lest some cruelty to me be suggested to thee by thy dreams."

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214. ΣΕΚΟΤΝΔΟΤ

Εἰς ἀγάλματα Ἐρώτων

Σκυλοχαρεῖς ἵδ' "Ἐρωτας, ἵδ' ως βριαροῖσιν ἐπ'
ῶμοις

ὅπλα φέρουσι θεῶν νήπιοι ἀγαλλόμενοι,
τύμπανα καὶ θύρσον Βρομίου, Ζηνὸς δὲ κεραυνόν,
ἀσπίδ' Ἔνυαλίου καὶ κόρυν ἥψικομον,
Φοίβου δ' εὗτοξον φαρέτρην, Ἀλίου δὲ τρίαιναν,
καὶ σθεναρῶν χειρῶν Ἡρακλέους ρόπαλον.
τί πλέον ἀνθρώποισιν, "Ἐρως ὅτε καὶ πόλον εἴλε,
τεύχεα δ' ἀθανάτων Κύπρις ἐληῆσατο;

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215.—ΦΙΛΙΠΠΟΤ

Συλήσαντες "Ολυμπον ἵδ' ως ὅπλοισιν" Ἐρωτες
κοσμοῦντ' ἀθανάτων, σκῦλα φρυασσόμενοι.
Φοίβου τόξα φέρουσι, Διὸς δὲ κεραυνόν, "Αρηος
ὅπλον καὶ κυνέην, Ἡρακλέους ρόπαλον,
εἰναλίου τε θεοῦ τριβελὲς δόρυ, θύρσα
τε Βάκχου,
πτηνὰ πέδιλ' Ἐρμοῦ, λαμπάδας
Ἄρτέμιδος.
οὐκ ἄχθος θυητοῖς εἴκειν βελέεσσιν
Ἐρώτων,
δαίμονες οἵς ὅπλων κόσμου ἔδωκαν
ἔχειν.

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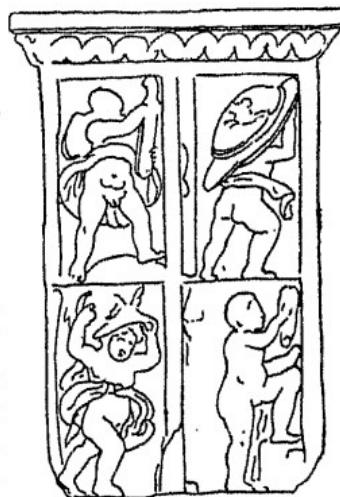


THE PLANUDEAN APPENDIX

214.—SECUNDUS

On Statues of Loves

Look how the Loves delight in their spoils; look how, in childish triumph, they wear the weapons of the gods on their sturdy shoulders: the tambourine and thyrsus of Bacchus, the thunderbolt of Zeus, the shield of Ares and his plumed helmet, the quiver of Phoebus well stocked with arrows, the trident of the sea-god, and the club from the strong hands of Heracles. What shall men's strength avail when Love has stormed heaven and Cypris has despoiled the immortals of their arms!



215.—PHILIPPUS

On the Same

Look how the Loves, having plundered Olympus, deck themselves in the arms of the immortals, exulting in their spoils. They bear the bow of Phoebus, the thunderbolt of Zeus, the shield and helmet of Ares, the club of Heracles, the three-pronged spear of the sea-god, the thyrsus of Bacchus, Hermes' winged sandals, and Artemis' torches. Mortals need not grieve that they must yield to the arrows of the Loves, if the gods have given them their arms wherewith to busk themselves.

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216.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς ἄγαλμα Ἡρας



‘Οργεῖος Πολύκλειτος, ὁ καὶ
μόνος ὅμμασιν¹ Ἡρην
ἀθρίσας καὶ δσην εἰδε τυπω-
σάμενος,
θυητοῖς καλλος ἔδειξεν, ὅσον
θέμις αἱ δ' ὑπὸ κόλποις
ἄγνωστοι μορφαὶ Σηνὶ φυ-
λασσόμεθα.

217.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Καλλιόπης

Καλλιόπη μὲν ἐγώ· Κύρῳ δ' ἐμὸν ὥπασα μαζόν,
δις τρέφε θεῖον¹ Ομηρον, δθεν πίε νήδυμος Όρφεύς.

218.—ΙΩΑΝΝΟΤ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΤ

“Ηθελε Μελπομένην ὁ ζωγράφος εἰκόνι γράψαι,
ἀλλ' ἀπολειπομένης, ἔγραφε Καλλιόπην.

219.—ΤΟΥ ΑΥΤΟΥ

Σεῦο μὲν εἰκὼν ἥδε Πολύμνια, καὶ σὺ δέ, Μούσης.
Ἐν γὰρ ἐπ’ ἀμφοτέραις οὖνομα καὶ τύπος εἰς.

¹ We have some epigrams by this Byzantine poet.

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216.—PARMENION

On a Statue of Hera

POLYCLEITUS of Argos, who alone saw Hera with his eyes, and moulded what he saw of her, revealed her beauty to mortals as far as was lawful; but we, the unknown forms beneath her dress's folds, are reserved for Zeus.

217.—ANONYMOUS

On a Statue of Calliope

I AM Calliope, and I gave to Cyrus¹ my breast to suck, the breast which nourished divine Homer, and from whence sweet Orpheus drank.

218.—JOANNES BARBOCALLUS

THE painter wished to portray Melpomene, but as she was absent he painted Calliope.²

219.—BY THE SAME

THIS is a portrait of thee, Polymnia, and thou art a portrait of the Muse; for both have one name and one form.

¹ Doubtless an actress of this name, like Polymnia in the next epigram.

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220.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς εἰκόνας Μουσῶν



Τρίζυγες αἱ Μοῦσαι τῷδ' ἔσταμεν· ἀ μία λωτούς,
ἀ δὲ φέρει παλάμαις βύρβιτον, ἀ δὲ χέλυν.
ἀ μὲν Ἀριστοκλῆς ἔχει χέλυν, ἀ δ' Ἀγγελάδα
βάρβιτον, ἀ Καναχᾶ δ' ὑμνοπόλους δόνακας.
ἄλλ' ἀ μὲν κράντειρα τόνου πέλει, ἀ δὲ μελῳδὸς
χρώματος, ἀ δὲ σοφᾶς εὑρέτις ἄρμονίας.

221.—ΘΕΑΙΤΗΤΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὴν Ἀθηναίων Νέμεσιν

Χιονέην με λίθον παλιναυξένος ἐκ περιωπῆς
λαοτύπος τμήξας πετροτόμοις ἀκίσι
Μῆδος ἐποντοπόρευσεν, ὅπως ἀνδρείκελα τεύξῃ,
τῆς κατ' Ἀθηναίων σύμβολα καμμονίης.
ώς δὲ δαιζομένοις Μαραθὼν ἀντέκτυπε Πέρσαις
καὶ νέες ὑγροπόρουν χεύμασιν αἴμαλέοις,
ἔξεσταν Ἀδρήστειαι ἀριστώδινες Ἀθῆναι,
δαίμον' ὑπερφιάλοις ἀντίπαλον μερόπων.
ἀντιταλαντεύω τὰς ἐλπίδας· εἰμὶ δὲ καὶ νῦν
Νίκη Ἐρεχθείδαις, Ἀσσυρίοις Νέμεσις.

THE PLANUDEAN APPENDIX

220.—ANTIPATER OF SIDON

On Statues of the Muses

THREE are we, the Muses who stand here; one bears in her hands a flute, another a harp, and the third a lyre. She who is the work of Aristocles holds the lyre, Ageladas' Muse the harp, and Canachas¹ the musical reeds. The first is she who rules tone, the second makes melody of colour, and the third invented skilled harmony.²

221.—THEAETETUS SCHOLASTICUS

On the Nemesis of the Athenians³

I AM a white stone which the Median sculptor quarried with his stone-cutter's tools from the mountain where the rocks grow again,⁴ and he bore me across the sea to make of me images, tokens of victory over the Athenians. But when Marathon resounded with the Persian rout, and the ships voyaged on bloody waves, Athens, the mother of beautiful works, carved of me Adrasteia, the goddess who is the foe of arrogant men. I counterbalance vain hopes, and I am still a Victory to the Athenians, a Nemesis to the Assyrians.

¹ Canachus is the usual form. Aristocles was his brother, and all three artists were of the sixth century B.C.

² They presided respectively over the diatonic, chromatic, and enharmonic tetrachords. For these see "tetrachord" in *Century Dictionary*.

³ The Nemesis of Rhamnus was said to have been carved by Phidias from a block of marble brought by the Persians to use for a trophy. ⁴ This was a prevalent belief.



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222.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς τὸ αὐτό

Μήδοις ἐλπισθεῖσα τροπαιοφόρος λίθος εἶναι,
ἡλλάχθην μορφὴν καίριου εἰς Νέμεσιν,
ἔνδικος ἴδρυνθεῖσα θεὰ Ῥαμνοῦντος ἐπ' ὅχθαις
νίκης καὶ σοφίης Ἀτθίδι μαρτύριον.

223.—ΑΔΗΛΟΝ

Εἰς στήλην Νέμεσεως

Ἡ Νέμεσις προλέγει τῷ πῆχεῖ, τῷ τε χαλινῷ,
μήτ' ἄμετρόν τι ποιεῖν, μήτ' ἀχάλινα λέγειν.

224.—ΑΛΛΟ

Εἰς τὸ αὐτό

Ἡ Νέμεσις πῆχυν κατέχω· Τίνος ούνεκα; λέξεις.
πᾶσι παραγγέλλω· Μηδὲν ὑπὲρ τὸ μέτρον.

225.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς ἄγαλμα Πανός

Ἡν τάχα συρίζοντος ἐναργέα Πανὸς ἀκούειν·
πνεῦμα γάρ ὁ πλάστης ἐγκατέμιξε τύπῳ·
ἀλλ' ὁρόων φεύγουσαν ἀμήχανος ἀστατον 'Ηχώ,
πηκτίδος ἡρυήθη φθόγγον ἀνωφελέα.

THE PLANUDEAN APPENDIX

222.—PARMENION

On the Same

I, THE stone of whom the Medes hoped to make a trophy, was changed opportunely to the form of Nemesis, the goddess justly planted on the shore of Rhamnus to be a witness to the Attic land of victory and the skill of her artist.

223.—ANONYMOUS

On a Statue of Nemesis

NEMESIS warns us by her cubit-rule and bridle neither to do anything without measure nor to be unbridled in our speech.

224.—ANONYMOUS

On the Same

I, NEMESIS, hold a cubit-rule. "Why?" you will say. I proclaim to all men, "Nothing beyond due measure."

225.—ARABIUS SCHOLASTICUS

On a Statue of Pan

WE might, perhaps, have clearly heard Pan piping, for the sculptor infused breath into the statue, but left resourceless when he saw fickle Echo flying, the god renounced the unavailing¹ voice of the pipe.

¹ Because there was no Echo to answer.

GREEK ANTHOLOGY

226.—ΑΛΚΑΙΟΤ

Εἰς τὸ αὐτό



Ἐμπνει Πὰν λαροῖσιν ὄρειβάτα χείλεσι μοῦσαν,
ἔμπνει, ποιμενίῳ τερπόμενος δόνακι,
εὐκελάδῳ σύριγγι χέων μέλος, ἐκ δὲ συνῳδοῦ
κλάζε κατιθύνων ρήματος ἀρμονίην·
ἀμφὶ δὲ σοὶ ρυθμοῖο κατὰ κρότον ἔνθεον ἵχνος
ρησσέσθω Νύμφαις ταῖσδε μεθυδριάσιν.

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227.—ΑΔΗΛΟΝ

Τὰδε κατὰ χλοεροῦ ριφεὶς λειμῶνος, ὄδῖτα,
ἄμπαυσον μογεροῦ μαλθακὰ γυνὶα κόπου,
ῆχί σε καὶ Ζεφύροιο τινασσομένη πίτυς αὔραις
θέλξει, τεττίγων εἰσαΐοντα μέλος,
χὼ ποιμὴν ἐν δρεσσῃ μεσαμβρινὸν ἀγχόθι παγᾶς
συρίσδων, λασίας θάμνῳ ὑπὸ πλατάνου·
καῦμα δ' ὀπωρινοῦ φυγὰν κυνὸς αἴπος ἀμείψεις
ώριον.¹ Ἐρμείη τοῦτ' ἐνέποντι πιθοῦ.

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228.—ΑΝΤΤΗΣ

Ξεῖν', ὑπὸ τὰν πτελέαν² τετρυμένα γυῖ ἀνάπαυσον·
ἀδύ τοι ἐν χλωροῖς πνεῦμα θροεῖ πετάλοις·
πίδακά τ' ἐκ παγᾶς ψυχρὸν πίε· δὴ γὰρ ὄδίταις
ἄμπαυμ' ἐν θερμῷ καῦματι τοῦτο φίλον.

¹ αὔριον MSS.

² So Jacobs: πέτραν MSS.

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226.—ALCAEUS OF MESSENE

On the Same

O PAN, who walkest on the mountains, breathe music with thy sweet lips, delighted with thy shepherd's reed, pouring forth melody from the sweet-toned pipe, and bring its shrill notes into tune with the words it accompanies, and round thee to the beat of the rhythm let the inspired feet of these water-nymphs move in the dance.

227.—ANONYMOUS

On a Statue of Hermes

THROW thyself down here, wayfarer, on the green meadow, and rest thy languid limbs from painful toil; here where the pine also, tossed by the western breeze, shall soothe thee as thou listenest to the song of the cicadas, and the shepherd likewise on the hills, piping at mid-day by the fountain under the leafy plane-tree. Thus, having escaped the burning heat of the autumnal dog-star, thou shalt in good time cross the hill. Take this counsel that Hermes gives thee.

228.—ANYTE

STRANGER, rest thy weary legs under the elm; hark how sweetly the breeze murmurs in the green leaves; and drink a cold draught from the fountain; for this is indeed a resting-place dear to travellers in the burning heat.

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229.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Πανύς
 Ἐξ αὐτοῦ Διός ἐστιν ὁ φίλτατος
 ἔκχυτος οὗτος·
 μαρτυρίην δὲ φέρει τὴν ἐπάνω
 νεφέλην.
 Ἐρμείαν γὰρ ἄνακτα τέκεν νεφε-
 ληγερέτα Ζεύς·
 αὐτὰρ ὅγ' Ἐρμείας Πᾶνα τὸν
 αἰγελάτην.

230.—ΛΕΩΝΙΔΟΤ

Μὴ σύ γ' ἐπ' οἰονόμοιο¹ περίπλεον Ἰλύος ὥδε
 τοῦτο χαραδραίης θερμόν, ὄδιτα, πίης·
 ἀλλὰ μολὼν μάλα τυτθὸν ὑπὲρ δαμαλήθοτον ἄκραν
 ταῦταν, πὰρ κείνᾳ ποιμενίᾳ πίτυι
 εὑρήσεις κελαρύζον ἔυκρήνου διὰ πέτρης
 νᾶμα, Βορειαίης ψυχρότερον νιφάδος.

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231.—ΑΝΤΤΗΣ

- a. Τίπτε κατ' οιόβατον, Πὰν ἀγρότα, δάσκιον ὕλαν
 ἥμενος, ἀδυβόᾳ τῷδε κρέκεις δόνακι;
- b. "Οφρα μοι ἔρσήντα κατ' οὔρεα ταῦτα νέμοιντο
 πόρτιες ἡῦκόμων δρεπτόμεναι σταχύῶν.

232.—ΣΙΜΩΝΙΔΟΤ

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ
 Μῆδων,
 τὸν μετ' Ἀθηναίων, στήσατο Μιλτιάδης.

¹ γε ποιονόμοιο is usually now read, agreeing with *Ιλύος*, while *χαραδραῖης* is taken as a substantive (= *χαράδρας*). I do not believe in this.

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229.—ANONYMOUS

On a Picture of Pan

THIS, our dearest one, is the issue of the loins of Zeus himself and the cloud over his head testifies to it.¹ For Zeus the cloud-gatherer begot Hermes the King, and Hermes begot Pan the goatherd.

230.—LEONIDAS OF TARENTUM

TRAVELLER, drink not here in the solitude this warm water so full of mud from the torrent, but go a little farther over this hill whereon the heifers are grazing, and by the shepherds' pine there thou wilt find a fountain bubbling up through the generous rock, colder than the snow from the north.

231.—ANYTE

On a Statue of Pan

A. "WHY, rural Pan, thus seated in the lonesome shadowy wood, dost thou sound this sweet-voiced reed-pipe?" B. "So that the heifers may graze over these dewy mountains, cropping the luxurious tresses of the herbage."²

232.—SIMONIDES

On the Statue of Pan erected by Miltiades

MILTIADES erected me, goat-footed Pan, the Arcadian, the foe of the Medes, the friend of the Athenians.

¹ This mention of a nimbus, such as was afterwards given by painters to Christ and His saints, is curious.

² Though *στάχυες* seems to be universally used as equivalent to "ears of corn," it cannot here surely mean that. It means, evidently, any tall herbage, such as wild oats.



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233.—ΘΕΑΙΤΗΤΟΤ

Εἰς τὸν αὐτόν

Τλοβάτας, φιλόδενδρος, ὄρεσσαύλου πόσις Ἀχοῦς,
 Πάν, σκοπύς, εὐκεράου μαλοφύλαξ ἀγέλας,
 Ήλὺν ὁ δασυκυάμων, ὁ πολύσπορος, δις μετανάστας
 ἔδραμον αἰχματᾶν ἐς δάῖν Ἀσσυρίων,
 Μιλτιάδου στήσαντος ὁμάσπιδα περσοδιώκτην, 5
 ἶσταμαι, ἀκλήτου ξείνια συμμαχίης.
 ἄλλοις ἀκροπόληες ὁ μηδοφόνος δὲ δέδασται
 ξυνὸς ἐμὶν Μαραθὼν καὶ μαραθωνομάχοις.

234.—ΦΙΛΟΔΗΜΟΤ

Τρισσοὺς ἀθανάτους χωρεῖ λίθος· ἀ κεφαλὰ γὰρ
 μανύει τραυῶς Πᾶνα τὸν αἰγόκερων,
 στέρνα δὲ καὶ νηδὺς Ἡρακλέα, λοιπὰ δὲ μηρῶν
 καὶ κνήμης Ἐρμῆς ὁ πτερόπονς ἔλαχεν.
 Θύειν ἀρνήσῃ, ξένε, μηκέτι· τοῦ γὰρ ἐνός σοι
 θύματος οἱ τρισσοὶ δαίμονες ἀντόμεθα, 5

235.—ΑΠΟΛΛΩΝΙΔΟΤ ΣΜΤΡΝΑΙΟΤ

Ἄγροτέρων θεός εἴμι· τί μοι χρυσέοις δεπάεσσι
 σπένδετε, τοῦ δ' Ἰταλοῦ χεῖτε μέθυν Βρομίου,
 καὶ γυροὺς ταύρων πέτρη προσδεῖτε τένοντας;
 φείσασθ· οὐ τούτοις θύμασι τερπόμεθα.

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233.—THEAETETUS SCHOLASTICUS

On the Same

THE walker in the woods, the lover of the trees, the spouse of Echo who dwells on the hills, I, Pan, the scout, the keeper of the horned flock of sheep, Pan with the shaggy legs, the fruitful god, I who, leaving my home, ran to meet the warlike Assyrians¹ in battle, stand here set up by Miltiades, as his fellow-soldier and pursuer of the Persians, in return for my unsummoned succour. Let others stand on citadels, but Marathon, which slew the Medes, is the common portion of myself and the men who fought at Marathon.



234.—PHILODEMUS

THE stone has place for three immortals; for the head clearly shows me to be goat-horned Pan, the breast and belly tell I am Heracles, the rest of the thighs and the legs are the portion of wing-footed Hermes. Refuse me not a sacrifice, stranger, for thy one sacrifice will earn the thanks of the three gods.

235.—APOLLONIDES OF SMYRNA

On a Statue of Pan

I AM the country-folk's god. Why do you shed for me offerings from cups of gold, and pour me out strong Italian wine, and bind to the stone the curved necks of bulls? Spare your pains; I take no pleasure

¹ i.e. Persians. See Herodotus vi. 105.

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Πὰν ὁ πιρωρείτης, αὐτόξυλος, ἀρνεοθοίνης
εἰμί, καὶ ἐγχθονίου γλευκοπύτης κύλικος.

5

236.—ΛΕΩΝΙΔΟΤ

Αὐτοῦ ἐφ' αίμασιαῖσι τὸν ἀγρυπνοῦντα Πρίηπον
ἔστησεν λαχάνων Δεινομένης φύλακα.
ἀλλ' ὡς ἐντέταμαι, φώρ, ἔμβλεπε. Τοῦτο δ', ἐρωτᾷς,
τῶν ὀλίγων λαχάνων εἴνεκα; Τῶν ὀλίγων.

237.—ΤΤΜΝΕΩ

Εἰς ἄγαλμα Πρίηπον

Πάντα πριηπίζω, κἄν ἢ Κρόνος· οὐ διακρίνω
οὐδένα φῶρ' οὕτω ταῖσδε παρὰ πρασιαῖς.
ἔπρεπε μὴ λαχάνων ἔνεκεν τάδε καὶ κολοκυνθῶν,
φήσει τις, με λέγειν. ἔπρεπεν· ἀλλὰ λέγω.

238.—ΛΟΤΚΙΑΝΟΤ

Εἰς τὸ κενόν με τέθεικε, νόμου χάριν,
ώδε Πρίηπον
Εὔτυχίδης, ξηρῶν κληματίδων φύ-
λακα·
καὶ περιβέβλημαι κρημνὸν βαθύν. δς
δ' ἀν ἐπέλθῃ,
οὐδὲν ἔχει κλέψαι πλὴν ἐμὲ τὸν
φύλακα.



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in such sacrifices. I, Pan, the dweller on the mountains, carved from a tree-trunk, am a feaster on mutton, and drink my must from a bowl of clay.

236.—LEONIDAS

On a Statue of Priapus¹

HERE on the garden wall did Dinomenes set me up, wakeful Priapus, to guard his greens. But look, thief, how excited I am. And is this, you say, all for the sake of a few greens? For the sake of these few.

237.—TYMNES

On the Same

I BEHAVE like Priapus to everyone, even be he Cronos, so little distinction do I make between thieves here beside this kitchen-garden. Someone will tell me it is not meet for me to say this for the sake of greens and pumpkins. It is not meet, but I say it.

238.—LUCIAN

On the Same

EUTYCHIDES set me, Priapus, here in vain, for the sake of convention, to guard his dried-up vines ; and there is a high cliff all round me. Whoever attacks me has nothing to steal but myself, the guardian.

¹ This and other epigrams (we have a large Latin collection of them) refer to statues of the garden god Priapus, who was represented with an erect *membrum virile* to avert the evil eye. The joke that he threatens thieves with it is always the same. There is no use glossing over it in rendering.

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239.—ΑΠΟΛΛΩΝΙΔΟΤ

"Ανθετ' Ἀναξαγόρης με, τὸν οὐκ
ἐπὶ ποσσὶ Πρίηπον,
ἐν χθονὶ δ' ἀμφοτέρῳ γούνατι
κεκλιμένον.
τεῦξε δὲ Φυλόμαχος. Χαριτὼ δέ
μοι ἀγχόθι καλὴν
ἀθρήσας, δίξεν μηκέτι πῶς
ἔπεσον.

240.—ΦΙΛΙΠΠΙΟΤ

- a. 'Ωραίας γ' ἐσορῶ τὰς ἴσχυδας· εἴ γε λαβεῖν μοι
συγχωρεῖς ὀλίγας. β. Θίγγανε μηδεμιᾶς.
- a. 'Οργίλος ὡς ὁ Πρίηπος. β. τ' Ερεῖς ἔτι καὶ κενὸς
ἥξεις.
- a. Ναι λίτομαι. β. Δός μοι καὶ γὰρ ἐγὼ
δέομαι.
- a. Χρήζεις γάρ, λέγε μοι, παρ' ἐμοῦ τινός; β. "Εστι
νόμος που·
"δὸς λάβε." a. Καὶ θεὸς ᾧν ἀργυρίου σὺ
γλίχῃ;
- β. "Αλλο τι χρῆμα φιλῶ. a. Ποῖον τόδε; β. Τὰμὰ
κατέσθων
σῦκα, δὸς εὐθύμως ἴσχάδα τὴν ὄπίσω.

241.—ΑΡΓΕΝΤΑΡΙΟΤ

""Ωριμος." Οἰδα καὶ αὐτός, ὁδοιπόρε. μηκέτ'
ἐπαίνει
ἴσχάδα, μηδ' ἐσόρα τὸν πέλας ἀκρέμονα·

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239.—APOLLONIDES

On the Same

ANAXAGORAS set me up here, a Priapus not standing on my feet, but resting both knees on the ground. Phylomachus made me; but seeing lovely Charito¹ standing beside me, you will seek no longer why I fell on my knees.

240.—PHILIPPUS

On the Same

A (a traveller). I see the figs are ripe. Won't you let me take a few? *B (Priapus).* Don't touch a single one. *A.* How angry Priapus is! *B.* You will say so still, and you will have come to no purpose.² *A.* Indeed, I beseech you. *B.* Give me; for I, too, am in want of something. *A.* What! do you want anything from me? *B.* There is a law, I think, "Give and take." *A.* Even though you are a god, are you greedy for money? *B.* It is another thing that I am fond of. *A.* What is that? *B.* If you eat my figs, give me with a good grace that fig you have behind.

241.—MARCUS ARGENTARIUS

"It is ripe." "I know that myself as well as you, traveller. Stop praising the fig, and keep your eyes

¹ A statue of a lady of this name.

² Little sense can be made of 1, 3 as it stands.

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καὶ λίην ὁ Πρίηπος ἐφίσταμαι ὅξὺ δεδορκώσ,
καὶ φυλακὴν σύκων ἦν ἐπέοικεν ἔχων.
ἢν δὲ μόνον σὺ θίγης τῆς ἵσχάδος, ἵσχάδα δώσεις.
ὡς ἵστης πάντων ἐστὶ δικαιοτάτη.

5

242.—ΕΡΤΚΙΟΤ

Ἐις τὸν αὐτὸν

‘Ως βαρὺ τοῦτο, Πρίηπε, καὶ εὖ τετυλωμένου ὅπλου
πᾶν ἀπὸ βουβωνῶν ἀθρόου ἐκκέχυκας
εἰς γάμου οὐκ ἀνέτοιμον· ἔχει δέ σε δίψα γυναικῶν,
ῶγαθέ, καὶ σπαργάς θυμὸν ἅπαντα πόθοις.
ἀλλὰ καταπρήγνε τὸν ἔξωδηκότα φαλλὸν
τόνδε, καὶ ἀνθηρῇ κρύψουν ὑπὸ χλαμύδι.
οὐ γὰρ ἐρημαῖον ναίεις ὅρος, ἀλλὰ παρ’ “Ελλης
ἥόνα τὴν ἴερὴν Λάμψακον ἀμφιπολεῖς.

5

243.—ΑΝΤΙΣΤΙΟΤ

‘Αγροφύλαξ ἔστηκα πολυκτεάνοις ἐν ἀρούραις,
Φρίκωνος καλύβην καὶ φυτὰ ρυόμενος,
τοῦτο λέγων πρὸς ἔκαστον· ‘Ἐπήν γελάσῃς ἐσιδών με
τοῦ σκεύουσ, χώρει τὴν κατὰ σαυτὸν ὄδόν.
ἢν δὲ παρεκβήγης ἐς ἀ μὴ θέμις, οὕτι σ’ ὀνήσει
ἡ λάχνη· τρυπᾶν πάντας ἐπιστάμεθα.

5

244.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἐις εἰκόνα Σατύρου πρὸς τῇ ἀκοῇ τὸν αὐλὸν ἔχοντος καὶ
ῶσπερ ἀκροωμένου
Αύτομάτως, Σατυρίσκε, δόναξ τεὸς ἥχον ἵάλλει;
ἢ τί παρακλίνας οὖας ἄγεις καλάμῳ;

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off the branch near you. I, Priapus the warden, am very sharp-eyed, and keep proper watch over the figs ; and if you even touch a fig you shall give me a fig, for equality in all things is most just."

242.—ERYCIUS

On the Same

How heavy and well-hardened, Priapus, is this weapon, which springs all of it from thy loins, not unready for marriage ! Thou art athirst for women, my friend, and all thy heart is swollen with desire. But appease this swollen organ and hide it under a flowered robe, for thou dost not dwell on a lonely mountain, but guardest holy Lampsacus by the shore of the Hellespont.

243.—ANTISTIUS

On the Same

I STAND here the guardian of the farm in the rich field, watching over Phricon's hut and his plants, and to everyone I say this, " When you have done laughing at the sight of me with this appendage, go your way. But if you transgress and do what is unlawful, your hairy face will not help you ; I know how to pierce all."

244.—AGATHIAS SCHOLASTICUS

On a Painting of a Satyr holding a Reed-Pipe to his Ear as if it were Listening

" Does thy pipe, little Satyr, send forth sound of its own accord, or why dost thou bend thine ear and

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ὅς δὲ γελῶν σύγησεν· ἵσως δ' ἀν φθέγξατο μῦθον,
ἀλλ' ὑπὸ τερπωλῆς εἴχετο ληθεδόνι.
οὐ γὰρ κηρὸς ἔρυκεν· ἐκὼν δ' ἡσπάζετο σιγήν,
θυμὸν ὅλον τρέψας πηκτίδος ἀσχολίη.

5

245.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τὸν Σάτυρον Διόνυσος ἴδων τόσον ἄλγος ἔχοντα,
καὶ μιν ἐποικτείρας, θήκατο λαῖνεον.
ἀλλ' οὐδ' ὡς ἀπέληξε βαρυτλίτων ὀδυνάων·
εἰσέτι γὰρ μογέει, καὶ λίθος ὁν, ὁ τάλας.

246.—ΑΔΙΙΛΟΝ

Η Σάτυρος τὸν χαλκὸν ὑπέδραμεν, ἢ διὰ τέχνης
χαλκὸς ἀναγκασθεὶς ἀμφεχύθη Σατύρῳ.

247.—ΝΕΙΛΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Σατύρου ἀπὸ ψηφῖδος ἐν Ἀντιοχείᾳ

- a. Πάντες μὲν Σάτυροι φιλοκέρτομοι· εἰπὲ δὲ καὶ σύ,
τί πρὸς ἔκαστον ὄρῶν τόνδε γέλωτα χέεις;
- β. Θάμβος ἔχων γελώω, πῶς, ἐκ λίθου ἄλλοθεν ἄλλης
συμφερτός, γενόμην ἐξαπίνης Σάτυρος.

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put it to the reed?" But the Satyr smiled and spoke not; perchance he would have uttered words, but his delight held him in forgetfulness. For it was not the wax that hindered him, but he chose of his own will to be silent, turning his whole soul to his occupation with the pipe.

245.—LEONTIUS SCHOLASTICUS

On a Statue of a Satyr

DIONYSUS, seeing the Satyr in such pain,¹ and pitying him, made him into stone, but not even so did he cease from his anguish ill to bear; but even though he be stone he still suffers, the luckless creature.

246.—ANONYMOUS

On Another

EITHER a Satyr secretly entered the bronze, or the bronze, compelled by art, poured itself round a Satyr.

247.—NILUS SCHOLASTICUS

On a Satyr in Mosaic at Antioch

A. ALL Satyrs are fond of jeering, but tell me, thou too, why, looking at everyone, dost thou pour forth this laughter? *B.* I laugh because I marvel how, being put together out of all kinds of stones, I suddenly became a Satyr.

¹ Possibly from a thorn in his foot which he was trying to extract. Several works of art represent this.

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248.—ΠΛΑΤΩΝΟΣ

Τὸν Σάτυρον Διόδωρος ἐκοίμισεν, οὐκ ἐτόρευσεν.
ἢν νύξης, ἐγερεῖς· ἄργυρος ὑπνον ἔχει.

249.—ΑΔΗΛΟΝ

Δερκόμενος ξόανον καλὸν τόδε, τὰν Ἀφροδίταν,
ῶνθρωφ', ἵλασκεν, πλατίον ἔζόμενος.
αἴνει δὲ Γλυκέραν Διονυσίου, ἢ μ' ἀνέθηκε
πορφυρέας ἀπαλὸν κῦμα παρ' ἡϊόνος.

250.—ΑΔΗΛΟΝ

Eἰς Ἔρωτα

Ο πτανὸς τὸν πτανὸν ἵδ' ὡς ἄγνυσι κεραυνόν,
δεικνὺς ὡς κρεῖσσον πῦρ πυρός ἐστιν, Ἔρως.

251.—ΑΛΛΟ



Πτανῷ πτανὸν Ἔρωτα τίς ἀντίον ἔπλαστ' Ἔρωτι;
ἀ Νέμεσις, τόξῳ τόξον ἀμυνομένα,
ώσκε πάθη τά γ' ἔρεξεν· ο δὲ θρασύς, ο πρὶν ἀταρβής,
δακρύει, πικρῷν γευσάμενος βελέων,
ἐς δὲ βαθὺν τρὶς κόλπον ἀπέπτυσεν. ἢ μέγα θαῦμα· 5
φλέξει τις πυρὶ πῦρ· ἥψατ' Ἔρωτος Ἔρως.

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248.—PLATO (THE YOUNGER)

On a Satyr chased on a Cup

DIODORUS did not engrave this Satyr, but sent him to sleep. Prod him and you will wake him up : the silver is asleep.¹

249.—ANONYMOUS

O THOU who lookest on this lovely statue, seat thee near it and worship Aphrodite ; and praise Glycera, the daughter of Dionysius, who set me up as an offering by the soft waves of the purple² shore.

250.—ANONYMOUS

On Love

SEE how winged Love is breaking the winged thunderbolt, showing that there is a fire stronger than fire.

251.—ANONYMOUS

On Eros and Anteros

WHO fashioned a winged Love and set him opposite winged Love ? Nemesis, taking vengeance on the bow with the bow, that he may suffer what he did ; and he, the bold boy never daunted before, is crying as he tastes the bitter arrows, and thrice he spits in the deep folds of his bosom !³ Oh, most marvellous ! One shall burn fire with fire, Love has touched Love to the quick.

¹ Pliny (xxxiii. 55. 156), quoting from this epigram, gives the artist's name as Αντιπάτερος, which it has been conjectured that the epigram is by Antipater.

² The epithet seems to be transferred from the sea to the sea-shore. ³ See Book XII. 229.

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252.—ΑΛΛΟ

Κάγω Κύπριδος αῖμα· καστυγνήτῳ δέ με μήτηρ
γῆνεσε τόξα φέρειν ἀντία καὶ πτέρυγας.

253.—ΑΔΗΛΟΝ

Εἰς Ἀρτεμιν



- a. Ἀρτεμί, ποῦ σοι τόξα, παραυχενίη
τε φαρέτρη;
ποῦ δὲ Λυκαιστέιων ἐνδρομὸς ἀρ-
βυλίδων,
πύρπη τε χρυσοῖο τετυγμένη, οὐδὲ
πρὸς ἄκρην
ἴγνυθη φοῖνιξ πέπλος ἐλισσό-
μενος;
- b. Κεῦνα μὲν εἰς ἄγρην ὁπλίζομαι· ἐς
δὲ θυηλὰς
εἰμ' αὔτως, ἵρων ἀντουμένη θυέων.

5

254.—ΑΔΗΛΟΝ

Εἰς Ἐρμῆν

Ιερὸν Ἐρμείη με παραστέίχοντες ἔχεναι
ἄνθρωποι λίθινον σωρόν· οὐδὲ ἀντ' ὀλίγης
οὐ μεγάλην αὐτοῖς ἔγνων χάριν, ἀλλ' ὅτι λοιπὰ
Αἰγὸς ἐπὶ κρήνην ἐπτὰ λέγω στάδια.

255.—ΑΔΗΛΟΝ

Οδῖτα, μὴ πρόσερπε πρὸς τὰ κλύματα
μηδ' αὖ τὰ μῆλα, μηδ' ὅπη τὰ μέσπιτα
τηνεὶ δὲ πρὸς τὴν σχοῖνον ἔξαμείθεο,

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252.—ANONYMOUS

On the Same

I, too, am of the blood of Cypris, and my mother exhorted me to take my bow and take wing against my brother.

253.—ANONYMOUS

On a Picture of unarmed Artemis¹

A. ARTEMIS, where are thy bow and the quiver that hung from thy neck? Where are thy Cretan hunting-boots and the buckle wrought of gold that gathers up thy purple robe as high as thy knee?
B. That is the armour I don for the chase, but to my sacrifices I go as I am, to meet the holy incense cloud.

254.—ANONYMOUS

On a Statue of Hermes by the Roadside

MEN who pass by me have heaped up a pile of stones sacred to Hermes, and I, in return for their small kindness, give them no great thanks, but only say that it is seven stadia more to Goat Fountain.

255.—ANONYMOUS

On another Hermes guarding a Garden

WAYFARER, come not near the vines, nor yet the apples, nor where the medlars grow, but pass me by there along the rope, so as not to disturb or break

¹ This pretty epigram probably refers to a picture by Apelles, but may refer to a statue of Artemis not attired as a huntress.

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ώς μιή τι θράξις τῶνδε, μηδ' ἀποθρίσγε,
ἀ σὺν πόνῳ φυτουργὸς ἔκτηται Μίδων,
ὅς καμὲ θῆκεν· ἦν δέ μεν παρακλύης,
γνώσῃ τὸν Ἐρμῆν, ως κακοὺς ἀμείβομαι.

5

256.—ΑΔΗΛΟΝ

’Οχθηρὸν τὸν χῶρον ἔχω καὶ ἔρημον, ὁδῖτα·
οὐκ ἐγώ, ὁ στάσας δ’ αἴτιος Ἀρχέλοχος.
οὐ γὰρ ὄρειοχαρὶς ὥρμᾶς, οὐδὲ ἀκρολοφίτας,
τὸ πλεῦν δ’ ἀτραπιτοῦς, ὅνερ, ἀρεσκόμενος.
’Ἀρχέλοχος δ’, ως αὐτὸς ἔρημοφίλας καὶ ἀγείτων,
ὦ παριών, τοῖον καμὲ παρφκίσατο.

5

257.—ΑΔΗΛΟΝ

Ἐις Διόνυσον

’Εκ πυρός, ὦ Διόνυσε, τὸ δεύτερον ἡμίδε χαλκοῦς
ἔξεφάνης· γενεὴν εὑρε Μύρων ἑτέρην.

258.—ΑΔΗΛΟΝ

Ἐις Πᾶνα

Δικτύννης τοῖον με καθ’ ἱερὸν ἔμπυρον ὁ Κρῆς
χάλκεον ἔστησεν Πᾶνα τὸν αἰγόνυχα.
δέρμα δ’ ἔχω, διπλοῦν τε λαγωβόλον· ἐκ δὲ πετραίας
σπήλυγγος τείνω βλέμμα διπλοῦν πρὸς ὄρος.

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off any of these things which the gardener Midon got with labour. He it was who set me up here, but if thou give not ear to me, thou shalt know how Hermes rewards wicked men.

256.—ANONYMOUS

On another Hermes

THE place where I dwell is steep and desert, traveller; it is no fault of mine, but of Archelochus who set me up. For Hermes, Sir, is no lover of the mountains, no dweller on the hill-tops, but rather takes delight in roads; but Archelochus, being himself a lover of solitude and without neighbours, settled me, O passer by, beside him, making me even as he is.

257.—ANONYMOUS

On Dionysus

Lo ! from the fire¹ for the second time, Dionysus, thou hast appeared in bronze. Myro gave thee a second birth.

258.—ANONYMOUS

On Pan

IN the fane of Dictynna, where blaze the altar fires, did the Cretan erect me such as you see me in bronze, goat-footed Pan. I wear a skin and carry two hare-staves, and from the cave in the rock gaze with both eyes at the hill.

¹ As when he was first brought to birth by the bolt of Zeus.

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259.—ΑΔΗΛΟΝ

Πέτρης ἐκ Παρίης με πόλιν κατὰ Παλλάδος ἄκρην
στῆσαν Ἀθηναῖοι Πᾶνα τροπαιοφόρον.

260.—ΑΔΗΛΟΝ

* Ήν λαχάνων σ' ὁ Πρίηπος ἵδω σχεδὸν ἵχνια θέντα,
αὐτῇ γυμνώσω, φώρ, σὲ ποτὶ πρασιῇ.
αἰσχρὸν ἔχειν τοῦτ' ἔργον ἐρεῖς θεύν· οἶδα καὶ αὐτός,
αἰσχρόν· ἀφιδρύνθη δ', ἵσθ' ὅτι, τοῦδε χάριν.

261.—ΛΕΩΝΙΔΟΤ

* Αμφοτέραις παρ' ὄδοῖσι φύλαξ ἔστηκα Πρίηπος,
ιθυτενὲς μηρῶν ὀρθιάσας ρόπαλον.
εἴσατο γὰρ πιστόν με Θεόκριτος· ἀλλ' ἀποτηλοῦ
φῶρ ἥθι, μὴ κλαύσῃς τὴν φλέβα δεξάμενος.

262.—ΑΔΗΛΟΝ

* Ο τραγόπους, ὁ τὸν ἀσκὸν ἐπηρμένος, αὖτε γελῶσαι
Νύμφαι, Πραξιτέλους, ἢ τε καλὴ Δανάη.
λύγδινα πάντα, καὶ ἄκρα σοφαὶ χέρες. αὗτὸς ὁ Μῶμος
φθέγξεται· Ἀκρητος, Ζεῦ πάτερ, ἡ σοφίη.

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259.—ANONYMOUS

On the Statue of Pan on the Athenian Acropolis

ON the citadel of Pallas did the Athenians set me up, trophy-bearing Pan wrought of Parian marble.

260.—ANONYMOUS

On a Statue of Priapus

IF I, Priapus, see you stepping near the kail, you thief, I will uncover your nakedness by the kail-bed itself. You will say that this is a shameful duty for a god to have. I know myself that it is shameful, but I would have you know that for this purpose I was set up.

261.—LEONIDAS

On Priapus

I, PRIAPUS, stand as a guardian at the meeting of the roads, my club standing straight out from my thighs. For Theocritus set me up to serve him faithfully. But keep your distance, Sir thief, lest you weep, receiving the thing you see.

262.—ANONYMOUS

GOAT-FOOTED Pan with the wine-skin on his shoulder, and the Nymphs, and lovely Danae, are all by Praxiteles. They are all of marble, and the hands that wrought them were supremely skilled. Momus himself will cry out “Father Zeus, this was perfect skill.”

GREEK ANTHOLOGY

263.—ΑΔΗΛΟΝ

Eis Nēmēsiv

Πρίν με λίθον Πέρσαι δεῦρ' ἥγαγον, ὅφρα τρόπαιον
στήσονται νίκας· εἰμὶ δὲ νῦν Νέμεσις.
ἀμφοτέροις δ' ἔστηκα, καὶ Ἐλλήνεσσι τρόπαιον
νίκας, καὶ Πέρσαις τοῦ πολέμου νέμεσις.

Ausonius, *Epiogram 21.*



264.—ΑΔΗΛΟΝ

"Ισιδι καρποτόκῳ, σταχυμίτορι, μυριο-
μόρφῳ,
λαῖνέῳ ταλάρῳ, μογερῶν ἀπάνευθεν
ἀρότρων,
αὐτόματοι στείχουσιν ἐὴν πρὸς μητέρα
καρποί.

264a.—ΑΔΗΛΟΝ

Ταῖς Νύμφαις τόδ' ἄγαλμα· μέλει δ' αὐταῖσιν ὁ χῶρος.
ναὶ μέλοι, ὡς κρίναις ἄφθιτα ρεῦθρα ρέοι.

265.—ΑΔΗΛΟΝ

Eis τὸν Μῶμον

Τίς τὸν ἐπ' ἐσθλοῖσιν παμπενθέα καὶ τρισάλαστον
Μῶμον ἀμωμήτοις χερσὶν ἀνεπλάσατο;
ώς ὁ γέρων ἐπὶ γᾶς βεβλημένος, οἵᾳ τις ἔμπνους
ἀμπαύει λύπας, γυνὰ βαρυνόμενος.
μανύει δίστοιχος δλέθριος δύμος ὁδόντων,
πριομένων ἐπὶ τὰς τῶν πέλας εὐτυχίας,

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263.—ANONYMOUS

On the Nemesis of Phidias¹

THE Persians first brought me here, a stone to use
for setting up the trophy of their victory, but now
I am Nemesis. I stand here for both, a trophy of
their victory for the Greeks, and for the Persians the
Nemesis of war.

264.—ANONYMOUS

On a Procession to Isis

To Isis, parent of crops, mother of the corn,
thousand-shaped, in a stone basket without the toil-
ing plough, go of their own accord the fruits of the
field, even to their mother.

264A.—ANONYMOUS

To the Nymphs is this statue dedicated, and the
place is their care. Yea, may it be their care that
a constant stream flow from the fountain.

265.—ANONYMOUS

On Momus

Who with blameless hands fashioned Blame the
thrice accurst, who mourns at all good things?
How the old man, like one alive throwing himself
on the ground, seeks to find rest from his sorrows,
his limbs heavy to him. They tell who he is, that
deadly double row of teeth gnashing at the good

¹ cp. Nos. 221, 222.

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καὶ τὸ κατεσκληκὸς σκήνους βάρος· ἢ μὲν ἐρείδει
ψιλὸν γηραιὰ χειρὶ βαλὼν κρόταφον,
ἄ δε σεσηρῶς βάκτρον ἀποστηρίζεται ἐς γᾶν,
κωφὰ πρὸς ἄψυχον πέτρον ἀπεχθόμενος.

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266.—ΑΛΛΟ

Εἰς τὸν αὐτόν

Τάκεο δυστάνων ὀνύχων ἀπὸ παμφάγε Μῶμε,
τάκεο σὺ πρίων ἴοβόλους γένυνας.
νεῦρά σε μανύει τετανυσμένα, καὶ φλέβες ἄρθρων,
καὶ κενεὰ σαρκῶν ψυχολιπῆς δύναμις,
καὶ ρίκνοις φρίσσουσα περὶ κροτάφοισιν ἔθειρα.
* * * * *

ὡστε¹ τίς ἔμψυχόν σ' ἀνδρὸς σίνιν ἄνυστε τέχνα,
οὐδὲ τόπον δήκτα σεῖο λιπὼν στόματι;

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267.—ΣΤΝΕΣΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Ἰπποκράτους

- a. Όππόθεν ὁ στήσας; β. Βυζάντιος. a. Οὔνομα
δὴ τίς;
β. Εύσέβιος. a. Σὺ δὲ τίς; β. Κώιος Ἰππο-
κράτης.
a. Τοῦ δ' ἔνεκεν γέγραφέν σε; β. Λόγων χάριν ἡ
πόλις αὐτῷ
τῶν ἐς ἐμὲ γραφίδων ἀντιδέδωκε γέρας.
a. Καὶ τί μὴ αὐτὸς ἐὸν τύπον ἔγραφεν; β. "Οττι,
γεραίρων
ἡμέας ἀνθ' αὐτοῦ, κρέσσονα δόξαν ἔχει.

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¹ We do not know what was in the missing line, but *ὡστε* seems to have no meaning. One expects *εἰπὲ*, and I render so.

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fortune or the neighbours, that wasted burden of a body ; on one of his senile hands he rests his bald head, and with the other, grinning sardonically, he plants his staff on the ground, quarrelling aimlessly with the lifeless rock.

266.—ANONYMOUS

On the Same

WASTE away, starting from thy wretched nails, all-devouring Moinus ; waste and gnash thy poisoned jaws. They tell who thou art, those stretched sinews and the veins of thy limbs, and their dying strength devoid of flesh, and the harsh locks that hang over thy wrinkled forehead (*one line missing*). Tell me, who fashioned thee so, the living plague of men, not leaving a place for thy teeth to fasten on ?¹

267.—SYNESIUS SCHOLASTICUS

On a Picture of Hippocrates

A. FROM whence was he who placed thee here ? *B.* A Byzantine.
A. And his name ? *B.* Eusebius.
A. And who art thou ? *B.* Hippocrates of Cos. *A.* And why did he paint thee ? *B.* In return for his discourses the city gave him the privilege of making my picture.
A. And why did he not paint his own portrait ? *B.* Because, by honouring me instead of himself, he gains greater glory.



¹ i.e. no fault could be found in the workmanship.

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268.—ΑΔΗΛΟΝ

Ἡ ἡ τεὴν φωνὴν, Ἰππόκρατες, ἔγραφε Παιάν,
ἡὲ σὺ τῆς κείνου μάρτυς ἀκεστορίης.

269.—ΑΛΛΟ

Οὗτος ἀκεστορίης κρυφίας ὥιξε κελεύθους,
Παιήων μερόπων, Κώιος Ἰπποκράτης.

270.—ΜΑΓΝΟΤ ΙΑΤΡΟΤ

Εἰς εἰκόνα Γαληνοῦ

Ἡν χρόνος, ἡνίκα γαῖα βροτοὺς διὰ σεῖο, Γαληνέ,
δέχνυτο μὲν θυητούς, ἔτρεφε δ' ἀθανάτους,
χήρευεν δὲ μέλαθρα πολυκλαύτου Ἀχέροντος
σῇ παιηονίῃ χειρὶ βιαζόμενα.

271.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σώσανδρον ἵππιατρον

Ἴητὴρ μερόπων, Ἰππόκρατες, ἀλλὰ καὶ ἵππων,
Σώσανδρε, κρυφίης ἵστορ ἀκεστορίης,
ἢ τέχνην μεταμείψατ', ἢ οὖνομα· μηδὲ καλείσθω
ἄτερος ἐκ τέχνης, ἢς ἔτερος κρατέει.

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268.—ANONYMOUS

In Praise of the Same

EITHER Apollo wrote thy words, Hippocrates, or thou art the witness of his healing power.

269.—ANONYMOUS

On the Same

THIS is he who opened the secret paths of medicine, the divine healer of men, Hippocrates of Cos.

270.—MAGNUS THE PHYSICIAN

On a Portrait of Galen

THERE was a time, Galen, when, owing to thee, Earth received men mortal and reared them in immortality. The halls of tearful Acheron were bereaved by the force of thy healing hand.

271.—ANONYMOUS

On Sosander, the Veterinary Surgeon

THOU wast the healer of men, Hippocrates, but thou of horses too, Sosander, learned in the secrets of medicine. Either exchange your professions or your names.¹ The one should not be named from the art of which the other was the master.

¹ Sosander means "saviour of men," Hippocrates "ruler of horses."

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272.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἐις εἰκόνα Ἰαμβλίχου ἱατροῦ

‘Ο γλυκὺς ἐν πάντεσσιν Ἰάμβλιχος, δις ποτὲ γῆρας
ἡλυθεν ἀγνὸς ἐών Κυπριδίων δάρων·
ἔργα δ’ ἀκεστορίης ἐφέπων, σοφίην τε διδάσκων,
κέρδεσιν οὐδὲ ὁσίους χεῖρας ὑπεστόρεσεν.

273.—ΚΡΙΝΑΓΟΡΟΤ

Ἐις εἰκόνα Πραξαγόρου ἱατροῦ

Ἀντός σοι Φοίβοιο πάῖς λαθικηδέα τέχνης
ἰδμοσύνην, πανάκη χεῖρα λιπηνάμενος,
Πρηξαγόρη, στέρνοις ἐνεμάξατο. τοιγάρο ἀνῖαι
ὅρνυνται δολιχῶν ὄππόσαι ἐκ πυρετῶν,
καὶ ὄπόσα τμηθέντος ἐπὶ χροὸς ἄρκια θεῖναι
φάρμακα, πρηείης οἶσθα παρ’ Ἡπιόνης.
Θυητοῖσιν δ’ εἰ τοῖοι ἐπήρκεον ἰητῆρες,
οὐκ ἀν ἐπορθμεύθη νεκροβαρῆς ἄκατος.

274.—ΑΔΗΛΟΝ

Ἐις Ὁρειβάσιον ἱατρόν

‘Ιητὴρ μέγας οὗτος Ἰουλιανοῦ βασιλῆος,
ἄξιος εὐσεβίης δῖος Ὁρειβάσιος.
εἶχε γὰρ οἴα μέλισσα σοφὸν νόον, ἄλλοθεν ἄλλα
ἰητρῶν προτέρων ἄνθεα δρεψάμενος.

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272.—LEONTIUS SCHOLASTICUS

On a Picture of the Physician Iamblichus

THIS is Iamblichus, sweetest among men, who reached old age without knowing the converse of Aphrodite; but practising medicine and teaching his skill to others, he did not hold out his hand to receive even righteous gain.

273.—CRINAGORAS

On a Picture of the Physician Praxagoras

THE son of Phoebus¹ himself, anointing his hand with juice of the all-healing herb, rubbed into thy breast, Praxagoras, the pain-stilling science of medicine. Therefore thou knowest from gentle Hepione herself all woes that spring from long fevers, and what drugs it is fitting to lay on flesh cut by the knife. Had mortals had sufficient of such healers, the boat heavy with the dead would never have crossed the ferry.

274.—ANONYMOUS

On Oribasius the Physician

THIS is the great physician of the Emperor Julian, divine Oribasius, right worthy of this pious gift; for he had a wise mind like a bee, gathering from this place and that the flowers of former physicians.

¹ Aesculapius; Hepione is his wife.

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275.—ΠΟΣΕΙΔΙΠΠΟΤ

Eis ἄγαλμα τοῦ Καιροῦ

- a. Τίς πόθεν ὁ πλάστης; β. Σικυώνιος. a. Οὔνομα δὴ τίς;
 β. Λύσιππος. a. Σὺ δὲ τίς; β. Καιρὸς ὁ πανδαμάτωρ:
 a. Τίπτε δ' ἐπ' ἄκρα βέβηκας; β. Ἀεὶ τροχάω.
 a. Τί δὲ ταρσοὺς
 ποσσὸν ἔχεις διφυεῖς; β. Ἰπταμ' ὑπηνέμιος.
 a. Χειρὶ δὲ δεξιτερῇ τί φέρεις ξυρόν; β. Ἄνδρασι
 δεῖγμα,
 ὡς ἀκμῆς πάσης ὀξύτερος τελέθω.
 a. Ἡ δὲ κόμη, τί κατ' ὅψιν; β. Τπαντιάσαντι
 λαβέσθαι.
 a. Νὴ Δία, τὰξόπιθεν δ' εἰς τί φαλακρὰ πέλει;
 β. Τὸν γὰρ ἄπαξ πτηνοῖσι παραθρέξαντά με ποσσὸν
 οὕτις ἔθ' ἴμείρων δράξεται ἔξόπιθεν.
 a. Τοῦνεχ' ὁ τεχνίτης σε διέπλασεν; β. Εἴνεκεν
 ὑμέων,
 ξεῖνε· καὶ ἐν προθύροις θῆκε διδασκαλίην.

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276.—ΒΙΑΝΟΡΟΣ

"Ἐστησεν Περίανδρος Ἀρίονος εἰκόνα ταύτην,
 καὶ τὸν ἀπολλυμένῳ σύνδρομα νηξάμενον
 εἰνάλιον δελφῖνα. λέγει δ' ἐπ' Ἀρίονι μῦθος·
 Κτεινόμεθ' ἀνθρώποις, ἵχθύσι σωζόμεθα.

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275.—POSIDIIPPUS

On a Statue of Time by Lysippus

A. Who and whence was the sculptor? *B.* From Sicyon. *A.* And his name? *B.* Lysippus. *A.* And who art thou? *B.* Time¹ who subdueth all things. *A.* Why dost thou stand on tip-toe? *B.* I am ever running. *A.* And why hast thou a pair of wings on thy feet? *B.* I fly with the wind. *A.* And why dost thou hold a razor in thy right hand? *B.* As a sign to men that I am sharper than any sharp edge. *A.* And why does thy hair hang over thy face? *B.* For him who meets me to take me by the forelock. *A.* And why, in Heaven's name, is the back of thy head bald? *B.* Because none whom I have once raced by on my winged feet will now, though he wishes it sore, take hold of me from behind. *A.* Why did the artist fashion thee? *B.* For your sake, stranger, and he set me up in the porch as a lesson.



276.—BIANOR

On a Statue of Arion

PERIANDER set up here this statue of Arion and the dolphin of the sea that swum together with him when he was perishing. The story says of Arion, "We are killed by men and saved by fish."

¹ Time, that is, in his character of Opportunity, not of Length of Years.

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277.—ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς εἰκόνα κιθαριστρίδος ἐν Βυζαντίῳ

Σὸν μὲν κάλλος ἔδειξε μόλις γραφίς· αἴθε δὲ τεύχειν
ἔσθενε καὶ λιγυρῶν ἥδὺ μέλος στομάτων,
ῶς κεν ἐπ' ὄφθαλμοῖσι καὶ οὐασιν, ἐκ τε προσώπου,
ἐκ τε λυροκτυπίης, ίσον ἐθελγόμεθα.

278.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Μαρίας τῆς κιθαρῳδοῦ

Πλῆκτρον ἔχει φόρμιγγος, ἔχει καὶ πλῆκτρον ἕρωτος·
κρούει δ' ἀμφοτέροις καὶ φρένα καὶ κιθάρην.
τλήμονες, οἷς ἄγναμπτον ἔχει νόον· φ δ' ἐπινεύσει,
ἄλλος ὅδ' Ἀγχίσης, ἄλλος "Αδωνις ὅδε.
εὶ δ' ἐθέλεις, ω̄ ξεῖνε, καὶ ἀμφιβόητον ἀκοῦσαι
οὖνομα καὶ πάτρην· ἐκ Φαρίης Μαρίη.

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279.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸν ἐν Μεγάροις κιθαριστὴν λίθον

Τόν με λίθον μέμνησο τὸν ἡχήεντα, παρέρπων
Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμει
Ἀλκάθοος, τότε Φοῖβος ἐπωμαδὸν ἥρε δομαῖον
λᾶα, Λυκωρείην ἐνθέμενος κιθάρην.
ἔνθεν ἐγὼ λυραοιδός· ὑποκρούσας δέ με λεπτῇ
χερμάδι, τοῦ κόμπου μαρτυρήην κόμισαι.

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277.—PAULUS SILENTIARIUS

On a Picture of a Female Lyrist in Constantinople

THE painting does not justly show thy beauty, and would it had had the power to portray the sweet tones of thy melodious mouth, so that our eyes and ears might have been equally entranced by thy face and thy lyre-playing.

278.—BY THE SAME

On the Picture of Maria the Singer and Lyrist

SHE has the plectrum of the lyre, she has also the plectrum of love, and she beats with one the heart, with the other the lyre. Pitiable are they to whom her mind does not unbend, but he whom she favours is a second Anchises, a second Adonis.¹ And if, O stranger, it is thy wish to hear her celebrated name and her country, she is Maria of Alexandria.

279.—ANONYMOUS

On the Lyre-playing Stone at Megara

As thou passest by Nisaea remember me, the musical stone; for when Alcathous was building his towered wall, then Phoebus lifted on his shoulder the building stone, laying down his Delphian lyre in me.² Hence I am a lyrist; strike me with a small pebble and get evidence of what I boast.

¹ Both beloved by Venus.

² This implies that the stone was in some way hollow. According to Pausanias (I. xlii.), Apollo, when helping Alcathous to build the wall, laid down his lyre on the stone. See, too, Ovid, *Met.* viii. 14.

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280.—ΑΔΗΛΟΝ

Εἰς λουτρόν

Χρήμασι τοῖς Ἀγύθωνος ἐδείματο τῇδε λοετρὸν
δῆμος ὁ τῆς Τεγέης, θαῦμα καὶ ἐσσομένοις.

281.—ΑΔΗΛΟΝ

Εἰς λουτρὸν ἐν Πραινέτῳ

Οὐ βαλανεῖον ἔην προπάροιθε τὸ νῦν βαλανεῖον,
ἀλλὰ τόπος σκυβάλων, χῶρος ἀποκρίσιος·
νῦν δὲ τὰ τερπνὰ τὰ πᾶσι βοώμενα καὶ χαρίεντα
ἀγλαΐη προφέρει. καὶ γάρ Ἄλεξανδρος
Νικαέων ἱερεύς, σοφίης ἐρικυδέος ἀστήρ,
τεῦξέ μιν οἰκείοις χρήμασι καὶ δαπάναις.

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282.—ΠΑΛΛΑΔΔΑ

Νίκαι πάρεσμεν, αἱ γελῶσαι παρθένοι,
νίκας φέρουσαι τῇ φιλοχρήστῳ¹ πόλει.
ἔγραψαν ἡμᾶς οἱ φιλοῦντες τὴν πόλιν,
πρέποντα Νίκαις ἐντυποῦντες σχήματα.

283.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα ὄρχηστρίδος

Μουσάων δεκάτῃ, Χαρίτων Ῥοδόκλεια
τετάρτῃ,
τερπωλὴ μερόπων, ἄστεος ἀγλαΐη.
δύμα δέ οἱ καὶ ταρσὰ ποδήνεμα, καὶ
σοφὰ χειρῶν
δάκτυλα καὶ Μουσῶν κρέσσονα καὶ
Χαρίτων.

¹ φιλοχρίστῳ MSS.



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280.—ANONYMOUS

On a Bath

WITH the money of Agathon did the people of Tegea build the bath here, a marvel to future generations too.

281.—ANONYMOUS

On a Bath at Praenetus in Bithynia

WHAT is now a bath was formerly no bath, but a rubbish ground, a place of excretion; but now it excels in splendour those delightful and lovely baths of which all men sing the praises. For Alexander, the bishop of Nicaea, the star of illustrious learning, built it at his own expense.

282.—PALLADAS

HERE we are, the Victories, the laughing maidens, bringing victories to the city that loveth righteousness. Those to whom the city is dear painted us, fashioning us in such forms as are proper to Victories.



283.—LEONTIUS SCHOLASTICUS

On a Painting of a Dancing Girl

RHODOCLEA is the tenth Muse and fourth Grace, the delight of men, the glory of the city. Her eyes and her feet are swift as the wind, and her skilled fingers are better than both Muses and Graces.

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284.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα ἔτέρας ὄρχηστρίδος ἐν τῷ Σωσθενίῳ
Εἴμι μὲν Ἐλλαδίη Βυζαντιάς, ἐνθάδε δ' ἔστην
ἡχι χοροστασίην εἴαρι δῆμος ἄγει,
ὅππόθι πορθμῷ γαῖα μερίζεται· ἀμφότεραι γὰρ
ἄντυγες ὄρχηθμοὺς ἔνεσαν ἡμετέρους.

285.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα κιθαριστρίας διάχρυσον

Οὗ τις ἐπ' Ἀνθούσῃ χρυσὸν βάλεν, ἀλλὰ καὶ αὐτῇ
ἀμφεχύθη Κρονίδης, ὡς τὸ πάρος Δανάῃ.
σώματι δ' οὐκ ἐπέλασσεν, ἐπεὶ νόον ἐλλαβεν αἰδώς,
μή τινι Μουσάων μίσγεται οὐκ ἐθέλων.

286.—ΤΟΥ ΑΥΤΟΥ

Θῆλυς ἐν ὄρχηθμοῖς κρατέει φύσις· εἴξατε κοῦροι·
Μοῦσα καὶ Ἐλλαδίη τοῦτον ἔθεντο νόμον·
ἡ μέν, ὅτι πρώτη κινήσιος εὑρετο ῥυθμούς,
ἡ δ', ὅτι τῆς τέχνης ἥλθεν ἐς ἀκρότατον.

287.—ΤΟΥ ΑΥΤΟΥ

"Ἐκτορα μέν τις ἀεισε, νέον μέλος· Ἐλλαδίη δέ,
ἔσσαμένη χλαῖναν, πρὸς μέλος ἥντίασεν.
ἥν δὲ πόθος καὶ δεῖμα παρ' ὄρχηθμοῖσιν Ἐνυοῦς·
ἀρσενι γὰρ ῥώμῃ θῆλυν ἔμιξε χάριν.

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284.—BY THE SAME

On another Picture of a Dancing Girl in the Sosthenion

I AM Helladia of Byzantium, and here I stand where the people in spring celebrate the dance, here where the land is divided by the strait; for both continents praised my dancing.

285.—BY THE SAME

On the Gilded Picture of a Female Lyrist

No one put gold on Anthusa, but the son of Cronos poured himself on her, as once on Danae. But he did not come near her body, for his mind was seized with shame, lest against his will he should consort with one of the Muses.

286.—BY THE SAME

On the Dancer Helladia

THE feminine nature excels in dancing: give way, ye young men! The Muse and Helladia laid down this law, the one because she first invented the rhythm of movement, the other because she reached perfection in the art.

287.—BY THE SAME

On the Same

SOMEONE sung the lay of Hector, a new tune, and Helladia, donning a chlamys, accompanied the melody. In the dancing of this goddess of war there was both desire and terror, for with virile strength she mingled feminine grace.

GREEK ANTHOLOGY

288.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Λιβανίας ὄρχηστρίδος

Οὕνομ' ἔχεις λιβάνου, Χαρίτων δέμας, ἥθεα Πειθοῦς,
παρθένε, καὶ Παφίης κεστὸν ὑπὲκ λαγόνων.
αὐτὰρ ἐν ὄρχηθμοῖσιν, "Ἐρως ἄτε κοῦφος,¹ ἀθύρεις,
κάλλει καὶ τέχνῃ πάντας ἐφελκομένη.

289.—ΑΔΗΛΟΝ

Εἰς Ξενοφῶντος Σμυρναίου εἰκόνα

Λύτὸν ὄρᾶν Ἰόβακχον ἐδόξαμεν, ἡνίκα Ληναῖς
οἱ πρέσβυτοι νεαρῆς ἥρχε χοροιμανής,
καὶ Κάδμου τὰ πάρηθα χορεύματα, καὶ τὸν ἀφ' ὕλης
ἄγγελον εὐίακῶν ἰχνελάτην θιάσων,
καὶ τὴν εὐάζουσαν ἐν αἴματι παιδὸς Ἀγαύην
λυσσάδα. φεῦ θείης ἀνδρὸς ὑποκρισίης. 5

290.—ANTIPATROT

Εἰς στήλην Πυλάδου ὄρχηστοῦ

Αὐτὸν βακχευτὴν ἐνέδυ θεόν, ἡνίκα Βάκχας
ἐκ Θηβῶν Ἰταλὴν ἤγαγε πρὸς θυμέλην,
ἀνθρώποις Πυλάδης τερπνὸν δέος, οἷα χορεύων
δαίμονος ἀκρήτου πᾶσαν ἔπλησε πόλιν.

¹ There is a variant *κοῦρος*, "young."

¹ i.e. Xenophon in the part of Tiresias. The argument of the ballet in which he danced was taken from the *Bacchae*

THE PLANUDEAN APPENDIX

288.—BY THE SAME

On a Picture of the Dancer Libania

MAIDEN, thou hast thy name from frankincense,
thy body is the Graces',
thy spirit is Peitho's,
the cestus of Aphrodite
flows from thy waist,
but in the dance thou dost frolic like light
Eros, attracting all by
thy beauty and art.



289.—ANONYMOUS

On the Dancer Xenophon of Smyrna

WE thought we were looking on Bacchus himself when the old man¹ lustily led the Maenads in their furious dance, and played Cadmus tripping it in the fall of his years, and the messenger coming from the forest where he had spied on the rout of the Bacchants, and frenzied Agave exulting in the blood of her son. Heavens! how divine was the man's acting!

290.—ANTIPATER OF THESSALONICA

On the Dancer Pylades

PYLADES put on the divinity of the frenzied god himself, when from Thebes he led the Bacchants to the Italian stage, a delight and a terror to men, so full by his dancing did he fill all the city with the untempered fury of the demon. Thebes knows but of Euripides. Xenophon had played the four different parts mentioned.

GREEK ANTHOLOGY

Θῆβαι γυγνώσκουσι τὸν ἐκ πυρός· οὐράνιος δὲ
οὗτος, ὁ παμφώνοις χερσὶ λοχευόμενος.

5

291.—ΑΝΤΗΣ

Φριξοκόμα τόδε Πανὶ καὶ αὐλιάσιν θέτο Νύμφαις
δῶρον ὑπὸ σκοπιᾶς Θεύδοτος οἰονόμος·
οῦνεχ' ὑπ' ἀζαλέου θέρεος μέγα κεκμηῶτα
παῦσαν, ὄρέξασαι χερσὶ μελιχρὸν ὕδωρ.

292.—ΑΔΗΛΟΝ

Eἰς τὰς Ὁμηρικὰς δύο βίβλους



Τὶς Μέλητος "Ομηρε, σὺ γὰρ κλέος Ἑλλάδι πάσῃ
καὶ Κολοφῶνι πάτρῃ θῆκας ἐς ἀΐδιον,
καὶ τάσδ' ἀντιθέψ ψυχῇ γεννήσαο κούρας,
δισσὰς ἐκ στηθέων¹ γραψάμενος σελίδας.
ὑμνεῖ δὲ ἡ μὲν νόστον Ὁδυσσῆος πολύπλαγκτον,
ἡ δὲ τὸν Ἰλιακὸν Δαρδανιδῶν πόλεμον.

5

293.—ΑΛΛΟ

Τίς ποθ' ὁ τὸν Τροίης πόλεμον σελίδεσσι χαράξας,
ἢ τίς ὁ τὴν δολιχὴν Λαρτιάδαο πλάνην;
οὐκ ὅνομ' εὑρίσκω σαφές, οὐ πόλιν. οὐράνιε Ζεῦ,
μή ποτε σῶν ἐπέων δόξαν "Ομηρος ἔχει;

¹ Ps.-Plutarch *Vit. Hom.* gives the variant ἥμιθέων (about the demigods) for ἐκ στηθέων.

THE PLANUDEAN APPENDIX

the god who was born of the fire; the heavenly one is this whom we see brought into the world by these hands that can utter everything.¹

291.—ANYTE

To shock-headed Pan and the Nymphs of the sheepfold did the shepherd Theodotus set this his gift here under the hill, because, when he was sore tired by the parching summer heat, they refreshed him, holding out to him sweet water in their hands.

292.—ANONYMOUS

On the two Homeric Poems

HOMER, son of Meles, thou hast won eternal glory for Hellas and thy fatherland Colophon, and these two daughters didst thou beget by thy divine soul, writing from thy heart the twain tablets. The one sings the many wanderings of Odysseus in his homecoming, and the other the Trojan war.

293.—ANONYMOUS

On Homer

WHO wrote on his pages the Trojan war, and who the long wanderings of the son of Laertes? I cannot be certain about his name or his city. Heavenly Zeus, can it be that Homer gets the glory of thine own poems?

¹ i.e. the real Bacchus was born from the fire, this stage Bacchus is created by the expressive gestures of the dancer's hands. In this kind of dancing, more importance was attached to the movements of the hands than to those of the feet.

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294.—ΑΛΛΟ

Ποίας ἀστὸν "Ομηρον ἀναγραψώμεθα πάτρης,
κεῖνον, ἐφ' δν πᾶσαι χεῖρ' ὁρέγουσι πόλεις;
ἢ τὸ μέν ἔστιν ἄγνωστον, ὁ δ' ἀθανάτοις ἵσος ἥρως
ταῖς Μούσαις ἔλιπεν πατρίδα καὶ γενεήν;

295.—ΑΛΛΟ

Οὐχὶ πέδον Σμύρνης ἐλοχεύσατο θεῖον "Ομηρον,
οὐ Κολοφῶν τρυφερῆς ἄστρον Ἰηονίης,
οὐ Χίος, οὐκ Αἴγυπτος ἐνσπορος, οὐ Κύπρος ἄγνη,
οὐ νῆσος κραναὴ Λαρτιάδαο πάτρη,
οὐκ Ἀργος Δαναοῦ, κυκλωπείη τε Μυκήνη, 5
οὐδὲ τὸ Κεκροπιδῶν ἄστυ παλαιογόνων.
οὐ γὰρ ἔφυ χθονὸς ἔργον· ἀπ' αἰθέρος ἀλλά ἐ Μούσαι
πέμψαν, ἵν' ἡμερίοις δῶρα ποθητὰ φέροι.

296.—ANTIPATROT

Οἱ μέν σεν Κολοφῶνα τιθηνήτειραν, "Ομηρε,
οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐνέπουσι Χίον,
οἱ δ' Ἰον, οἱ δ' ἐβόασαν ἐύκλαρον Σαλαμῖνα,
οἱ δέ νν τῶν Λαπιθέων ματέρα Θεσσαλίην.
ἄλλοι δ' ἄλλην μᾶναν ἀνίαχον. εἰ δέ με Φοίβου 5
χρὴ λέξαι πινυτὰς ἀμφαδὰ μαντοσύνας,
πάτρα σοι τελέθει μέγας οὐρανός, ἐκ δὲ τεκούσης
οὐ θνατᾶς, ματρὸς δ' ἔπλεο Καλλιόπας.

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294.—ANONYMOUS

On the Same

OF what country shall we record Homer to be a citizen, the man to whom all cities reach out their hands? Is it not the truth that this is unknown, but the hero, like an immortal, left as a heritage to the Muses the secret of his country and race?

295.—ANONYMOUS

On the Same

IT was not the plain of Smyrna that gave birth to divine Homer; no, nor Colophon, the star of delicate Ionia; not Chios, nor fruitful Egypt, nor holy Cyprus, nor the rocky island that was the home of the son of Laertes, nor Argos, the land of Danaus, and Cyclops-built Mycenae, nor the city of the ancient sons of Cecrops. No, he was not Earth's work, but the Muses sent him from the sky to bring desirable gifts to the creatures of a day.

296.—ANTIPATER OF SIDON

On the Same

SOME say, Homer, that thy nurse was Colophon, some lovely Smyrna, some Chios, some Ios; while some proclaim fortunate Salamis, and some Thessaly, mother of the Lapiths, some this place, some that, to be the land that brought thee to the birth. But if I may utter openly the wise prophecies of Phoebus, great Heaven is thy country, and thy mother was no mortal woman, but Calliope.

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297.—ΑΔΗΑΟΝ

Ἐπτὰ ἐριδμαίνουσι πόλεις διὰ ρίζαν Ὄμηρον,
Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἀργος,
Ἀθῆναι.

298.—ΑΛΛΟ

Ἐπτὰ πόλεις μάρναντο σοφὴν διὰ ρίζαν Ὄμηρον,
Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἀργος,
Ἀθῆναι.

299.—ΑΛΛΟ

α. Χῖος ἔφυς; β. Οὐ φημι. α. Τί δαί, Σμυρναῖος;
β. Ἀπαυδῶ.

α. Κύμη δ' ἡ Κολοφὼν πατρίς, Ὄμηρε, σέθεν;
β. Οὐδετέρη. α. Σαλαμὶς δὲ τεὴ πόλις; β. Οὐδ'
ἀπὸ ταύτης

ἔξεφυν. α. Ἀλλ' αὐτὸς λέξον ὅπη γέγονας.

β. Οὐκ ἔρεω. α. Τίνος ἥρα; β. Πέπεισμ' ὅτι
τάτρεκὲς εἰπὼν
ἔξω τὰς ἄλλας ἄμμιν ἀπεχθομένας.

5

300.—ΑΛΛΟ

Εἰς αἰῶνας, Ὄμηρε, καὶ ἔξ αἰῶνος ἀείδῃ,
οὐρανίης Μούσης δόξαν ἀειράμενος.

μῆνιν μὲν γὰρ ἀεισας Ἀχιλλέος, αὐτὰρ Ἀχαιῶν
στρομβηδὸν νηῶν σύγχυσιν ἐν πελάγει,
τειρόμενόν τε πλάνησιν Ὁδυσσέα ποικιλόβουλον,
τοῦ λέχος ἀσπασίως εἴσιδε Πηνελόπη.

5

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297.—ANONYMOUS

On the Same

SEVEN cities claim to be the root of Homer: Cyme, Smyrna, Chios, Colophon, Pylos, Argos, Athens.

298.—ANONYMOUS

On the Same

SEVEN cities strive for the learned root of Homer: Smyrna, Chios, Colophon, Ithaca, Pylos, Argos, Athens.

299.—ANONYMOUS

On the Same

A. WAST thou a Chian? *B.* I say No. *A.* What then, a Smyrnian? *B.* I deny it. *A.* Was either Cyme or Colophon thy native place, Homer? *B.* Neither. *A.* Was Salamis thy city? *B.* No, I do not spring from her either. *A.* But tell me thyself where thou wast born. *B.* I will not. *A.* Wherefore? *B.* I know for sure that if I tell the truth, I shall make the other cities my enemies.

300.—ANONYMOUS

On the Same

Thou art besung, Homer, for all ages and from all ages for having won thee the glory of the heavenly Muse. For thou didst sing the wrath of Achilles and the confusion of the Greek ships whirled hither and thither on the sea,¹ and Odysseus, the subtle-minded, worn out by his wanderings, the husband that Penelope rejoiced to see again.

¹ He attributes to Homer the epic called *Nostoi*.

GREEK ANTHOLOGY

301.—ΑΛΛΟ

Εἰ θεός ἔστιν "Ομηρος, ἐν ἀθανάτοισι σεβέσθω·
εὶ δ' αὖ μὴ θεός ἔστι, νομιζέσθω θεὸς εἶναι.

302.—ΑΛΛΟ

Εὗρε Φύσις, μόλις εὗρε· τεκοῦσα δ' ἐπαύσατο μόχθων,
εἰς ἕνα μοῦνον "Ομηρον ὅλην τρέψασα μενοινήν.

303.—ΑΛΛΟ

Τίς ποθ' 'Ομηρείης μεγάλης ὃπός ἔστιν ἀπευθής;
τίς χθών, τίς δὲ θάλασσα μάχην οὐκ οἴδεν 'Αχαιῶν;
δῆμος ὁ Κιμμερίων, πανδερκέος ἄμμορος αἴγλης
'Ηελίου, Τροίης ὄνομ' ἔκλιueν, ἔκλιueν "Ατλας
οὐρανὸν εὐρύστερνον ἔχων ἐπικείμενον ὕμοις.

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304.—ΑΛΛΟ

Διεξιών, "Ομηρε, τὴν κεκαυμένην,
φθονεῖν ἀφῆκας τὰς ἀπορθήτους πόλεις.

305.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς εἰκόνα Πινδάρου

Νεβρείων ὁπόσον σάλπιγξ ὑπερίαχεν αὐλῶν,
τόσον ὑπὲρ πάσας ἔκραγε σειο χέλυς.

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301.—ANONYMOUS

On the Same

IF Homer be a god, let him be honoured as one of the gods; but if again he be not a god, let him be believed to be a god.

302.—ANONYMOUS

On the Same

NATURE produced him; she produced him by a mighty effort, and after bearing him she ceased from her labour, having spent all her care on Homer alone.

303.—ANONYMOUS

On the Same

Who has not heard of the mighty voice of Homer? What land, what sea, does not know of the Grecian battle? The people of the Cimmerians, lacking the rays of the all-seeing Sun, has heard the name of Troy; Atlas has heard it, Atlas on whose shoulders broad-bosomed heaven rests.

304.—ANONYMOUS

On the Same

By telling the burnt city's story, Homer, thou hast allowed unsacked cities to envy her fate.

305.—ANTIPATER OF SIDON

On a Portrait of Pindar

As much as the trumpet out-peals the fawn-bone flute, so much does thy lyre out-ring all others. It

GREEK ANTHOLOGY

οὐδὲ μάτην ἀπαλοῖς περὶ χείλεσιν ἐσμὸς ἔκεῖνος
 ἐπλασε κηρύδετον, Πίνδαρε, σεῦ ο μέλι.
 μάρτυς ὁ Μαινάλιος κερόεις θεύς, ὅμιον ἀείσας
 τῶν¹ σέο, καὶ νομίων λησάμενος δονάκων.

5

306.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Eἰς Ἀνακρέοντα

Πρέσβυν Ἀνακρέοντα χύδαν σεσαλαγμένον οἶνῳ
 θύεο δινωτοῦ στρεπτὸν ὑπερθε λίθου,
 ὡς ὁ γέρων λίχνοισιν ἐπ' ὅμμασιν ὑγρὰ δεδορκώς
 ἄχρι καὶ ἀστραγάλων ἔλκεται ἀμπεχόναν·
 δισσῶν δ' ἀρβυλίδων τὰν μὲν μίαν, οἴα μεθυπλῆξ, 5
 ἄλεσεν· ἐν δ' ἐτέρᾳ ρίκνῳ ἄραρε πόδα.
 μέλπει δ' ἡὲ Βάθυλλον ἐφίμερον, ιὴ Μεγιστέα,
 αἰωρῶν παλάμᾳ τὰν δυσέρωτα χέλυν.
 ἀλλὰ πάτερ Διόνυσε, φύλασσέ μιν· οὐ γὰρ ἔοικεν
 ἐκ Βάκχου πίπτειν Βακχιακὸν θέραπα.

10

307.—ΛΕΩΝΙΔΟΤ

"Ιδ' ὡς ὁ πρέσβυς ἐκ μέθας Ἀνακρέων
 ὑπεσκέλισται, καὶ τὸ λῶπος ἔλκεται
 ἐσάχρι γυίων· τῶν δὲ βλαυτίων τὸ μὲν
 ὅμως φυλάσσει, θάτερον δ' ἀπώλεσεν.
 μελίσδεται δὲ τὰν χέλυν διακρέκων
 ἥτοι Βάθυλλον, ἥ καλὸν Μεγιστέα.
 φύλασσε, Βάκχε, τὸν γέροντα, μὴ πέση.

5

¹ So Sonntag; τὸν MSS.

THE PLANUDEAN APPENDIX

was not idly, Pindar, that that swarm of bees fashioned the honeycomb about thy tender lips.¹ I call to witness the horned god of Arcady,² who chanted one of thy hymns and forgot his reed-pipe.³

306.—LEONIDAS OF TARENTUM

On a Statue of Anacreon

Look at old Anacreon, loaded profusely with wine, in a distorted attitude on the rounded basis. See how the greybeard, with a swimming leer in his amorous eyes, trails the robe that descends to his ankles. As one stricken by wine he has lost one of his two shoes, but in the other his wrinkled foot is fast. He is singing either of lovely Bathyllus or of Megisteus, holding uplifted in his hand his love-lorn lyre. But, father Dionysus, guard him; it is not meet that the servant of Bacchus fall by the hand of Bacchus.



307.—BY THE SAME (?)

On the Same

Look how old Anacreon stumbles from drunkenness and trails the mantle that falls down to his feet. In spite of all he keeps one of his slippers on, but has lost the other. Striking his lyre, he sings either of Bathyllus or beautiful Megisteus. Save the old man, Bacchus, from falling.

¹ This is said to have happened to Pindar in his childhood.

² Pan.

³ Pindar is said to have actually heard Pan singing one of his hymns (Plut. *Mor.* 1103 b).

GREEK ANTHOLOGY

308.—ΕΤΓΕΝΟΤΣ

Τὸν τοῖς μελιχροῖς Ἰμέροισι σύντροφον,
Λυαῖ, Ἀνακρείοντα Τήϊον κύκνουν,
ἔσφηλας ὑγρῆ νέκταρος μεληδόνι.
λοξὸν γὰρ αὐτοῦ βλέμμα, καὶ περὶ σφυροῖς
ριφθεῖσα λώπευς πέζα, καὶ μονοζυγὲς
μέθην ἐλέγχει σάνδαλον· χέλυς δ' ὅμως
τὸν εἰς Ἐρωτας ὑμνον ἀθροίζεται.
ἀπτῶτα τήρει τὸν γεραιόν, Εὔε.

5

309.—ΑΔΕΣΙΙΟΤΟΝ

Τήϊον ἀμφοτέρων με βλέπεις ἀκόρεστον ἐρώτων
πρέσβυν, ἵσον κούροις, ἵσον ἀδόντα κόραις.
ὅμμα δέ μεν Βρομίφ βεβαρημένον, ἡδ' ἀπὸ κώμων
τερπνὰ φιλαγρύπνων σήματα παννυχίδων.

310.—ΔΑΜΟΧΑΡΙΔΟΣ

Εἰς εἰκόνα Σαπφοῦς

Αὐτὴ σοι πλάστειρα Φύσις παρέδωκε τυπῶσαι
τὴν Μυτιληναίαν, ζωγράφε, Πιερίδα.
πηγάζει τὸ διαυγὲς ἐν ὅμμασι· τοῦτο δ' ἐναργῶς
δηλοῖ φαντασίην ἔμπλεον εὐστοχίης.
αὐτομάτως δ' ὅμαλή τε καὶ οὖ περίεργα τκολῶσα
σὰρξ ὑποδεικνυμένην τὴν ἀφέλειαν ἔχει.
ἄμμινγα δ' ἔξ ίλαροῦ καὶ ἐκ νοεροῦ προσώπου
Μοῦσαν ἀπαγγέλλει Κύπριδι μιγνυμένην.

5

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308.—EUGENES

On the Same

BACCHUS, thou hast betrayed by thy liquid nectar,
his delight, Anacreon, the companion of the honeyed
Loves, the swan of Teos. For his leering glance,
and the edge of his mantle hanging about his ankles,
and his single sandal, tell that he is drunk with
wine; but yet his lyre plays continually the hymn
to the Loves. Keep the old man from falling, O
Bacchus.

309.—ANONYMOUS

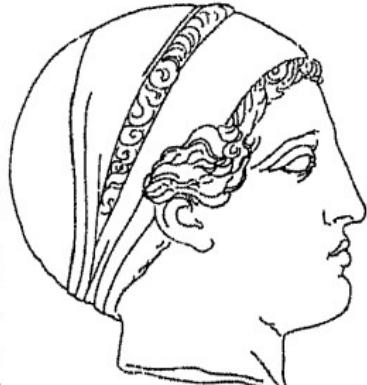
On the Same

THOU seest me, the old man of Teos never sated
by loves, singing alike to young men and to maidens.
But my eyes are heavy with wine, and I bear from
my revelling the pleasant signs of sleepless night-
festivals.

310.—DAMOCHARIS

On a Picture of Sappho

NATURE herself, the crea-
tive artist, gave thee, painter,
the Muse of Mytilene to
portray. Her eyes overflow
with brightness, and this
clearly shows a fancy full of
happy images. Her skin,
naturally smooth and not
too highly coloured (?), re-
veals her simplicity, and the
mingled gaiety and gravity
of her face announces the union in her of the Muse
and Cypris.



GREEK ANTHOLOGY

311.—ΑΔΗΛΟΝ

Εἰς τὸ Ὀππιανὸν Ἀλιευτικά

Ὀππιανὸς σελίδεσσιν ἀλίπλοα φῦλα συνάψας
θήκατο πᾶσι νέοις ὅψον ἀπειρέσιον.

312.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Γεωργίου

Καλλιόπη βασίλεια Γεώργιον εἶπεν ἴδοῦσα·
“Οὗτος ἐμὸς γενέτης γυνίσιος, οὐ Κρονίδης.”

313.—ΑΔΕΣΠΟΤΟΝ

Εἰς ἀνδριάντα Πτολεμαίου ῥήτορος ἐν Ἀντιοχείᾳ

- a. Εἰκών, τίς σ' ἀνέθηκε; β. Λόγοι. a. Τίνος εἰ;
β. Πτολεμαίου.
- a. Ποίου; β. Τοῦ Κρητός. a. Τεῦ χάριν;
β. Ἀντ' ἀρετῆς.
- a. Τῆς ποδαπῆς; β. Πάσης. a. Τῆς ἐς τίνας;
β. Ἐς δικολέκτας.
- a. Καὶ ξύλου ἀρκεῖ; β. Ναί· χρυσίον οὐ δέ-
χεται.

314.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰκόνα Λογγίνῳ χρυσέην πόλις εἶχεν ὀπάσσαι,
εὶ μὴ πότνα Δίκη χρυσὸν ἀπεστρέφετο.

THE PLANUDEAN APPENDIX

311.—ANONYMOUS

On Oppian's Halieutics

OPPIAN, collecting in his pages the tribes that swim the sea, served to all young men a dish of fish infinite in variety.

312.—ANONYMOUS

On a Portrait of George¹

QUEEN Calliope, when she saw George, said, "This, not Zeus, is my real father."

313.—ANONYMOUS

On a Statue of the Rhetor Ptolemy at Antioch

A. STATUE, who created thee? *B.* Eloquence.
A. Whose art thou? *B.* Ptolemy's. *A.* Which?
B. The Cretan's. *A.* Because of what? *B.* For merit. *A.* What kind of merit? *B.* All kinds. *A.* To whom? *B.* To lawyers. *A.* And does a wooden statue satisfy you? *B.* Yes, Ptolemy accepts no gold.

314.—ARABIUS SCHOLASTICUS

THE city could have afforded a golden statue for Longinus if august Justice did not loathe gold.

¹ Probably George of Pisidia (seventh century A.D.), author of numerous poems.

GREEK ANTHOLOGY

315.—ΘΩΜΑ ΣΧΟΛΑΣΤΙΚΟΥ

Ρητορικῆς φιλέω τρεῖς ἀστέρας, οῦνεκα μοῦνοι
πάντων ῥητήρων εἰσὶν ἀρειότεροι·
σεῦ πόνους φιλέω, Δημόσθενες· εἴμι δὲ λίην
καὶ φιλαριστείδης καὶ φιλοθουκυδίδης.

316.—ΜΙΧΑΗΛΙΟΤ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς εἰκόνα Ἀγαθίου Σχολαστικοῦ

Ἡ πόλις Ἀγαθίαν τὸν ῥίτορα, τὸν στιχαοιδόν,
δίξυγος εὐεπίης ῥυθμὸν ἀγασταμένη,
ώς μήτηρ ἐτέλεσσεν ἐφ' νιέι, καὶ πόρε τίνδε
εἰκόνα, καὶ στοργῆς μάρτυρα καὶ σοφίης·
Μεμνόνιον δὲ τοκῆα, κασίγνητόν τε σὺν αὐτῷ
ἔστησεν, γενεῆς σύμβολα σεμνοτάτης.

317.—ΠΑΛΛΑΔΑ

Κωφὸν ἄναυδον ὄρῶν τὸν Γέσσιον, εὶ λίθος ἔστι,
Δῆλιε, μαντεύον, τίς τίνος ἔστι λίθος.

318.—ΑΔΗΛΟΝ

Εἰς εἰκόνα ῥήτορος ἀφυοῦς

Τίς σὲ τὸν οὐ λαλέοντα τύπῳ ῥητῆρος ἔγραψε;
σιγᾶς, οὐ λαλέεις· οὐδὲν δομοιότερον.

THE PLANUDEAN APPENDIX

315.—THOMAS SCHOLASTICUS

I LOVE three stars of Rhetoric, because they alone are the best of all rhetoricians. I love thy works, Demosthenes, but I am also a great lover of both Aristides¹ and Thucydides.

316.—MICHAEL THE GRAMMARIAN

On a Portrait of Agathias Scholasticus

THE city, with the regard of a mother to her son, figured here Agathias the rhetor and verse-writer, admiring the harmony of his eloquence in both respects, giving him the portrait as a testimony of its love and his own literary skill; and with him it set up portraits of Memnonius, his father, and of his brother, representatives of a most venerable family.

317.—PALLADAS

LOOKING here on Gessius, dumb and speechless, if he be of stone, tell by thy sooth, Delian Apollo, which is the stone statue of which.

318.—ANONYMOUS

On the Portrait of a Dull Rhetor

WHO painted thee who speakest not in the character of a rhetor? Thou art silent, and dost not speak: nothing more lifelike.

¹ The rhetor whose works we possess.

GREEK ANTHOLOGY

319.—ΑΛΛΟ

Εἰς εἰκόνα Μαρίνου ρήτορος

Εἰκονες ἀνθρώποισι φίλον γέρας· ἀλλὰ Μαρίνῳ
ὑβρις, ἐλεγχομένης εἴδεος ἀπρεπίης.



320.—ΑΛΛΟ

Εἰς ἄγαλμα Ἀριστείδου
ρήτορος

Νεῖκος Ἀριστείδης Ἰάδων
κατέπαυσε πολήων,
τὸ πρὶν Ὁμηρέιης εἶχον
ὑπὲρ γενεῆς.
φασὶν γὰρ πᾶσαι “Σμύρνη
τέκε θεῖον” Ομηρού,
ἡ καὶ Ἀριστείδην ρήτορα
γειναμένη.”

321.—ΑΔΗΛΟΝ

Εἰκὼν Καλλίστου τοῦ ρήτορος· οἱ δὲ παρ' αὐτὴν
ἐρχόμενοι, Ἐρμῇ σπένδετε τῷ λογίῳ.

322.—ΑΔΗΛΟΝ

Φύρμος με Φύρμον, πυρφόρος τὸν πυρφόρον,
οἱ παῖς ὁ ρήτωρ τὸν πατέρα τὸν ρήτορα.

THE PLANUDEAN APPENDIX

319.—ANONYMOUS

On a Portrait of the Rhetor Marinus

PORTRAITS are an honour dear to men, but for Marinus a portrait is an insult, as it exhibits the uncomeliness of his form.

320.—ANONYMOUS

On a Portrait of the Rhetor Aristides

ARISTIDES put an end to the ancient quarrel that the cities of Ionia had about Homer's parentage. For they all say, "It was Smyrna who gave birth to divine Homer, even she who bore likewise the rhetor Aristides."

321.—ANONYMOUS

THE portrait is that of the rhetor Callistus, and pour a libation, ye who pass by it, to Hermes, the god of Eloquence.

322.—ANONYMOUS

PHYRMUS set up the portrait of Phrymus, the fire-bearer the fire-bearer's, the son the father's, the rhetor the rhetor's.¹

¹ This is obscure.

GREEK ANTHOLOGY

323.—ΜΕΣΟΜΗΔΟΤΣ

Τὰν ὕελον ἐκόμιζε
κόψας ἐργάτας ἀνήρ·
ἔς δὲ πῦρ ἔθηκε βῶλον,
ώς σίδηρον εύσθενῆ·
ἀ δ' ὕελος, οἴα κηρός,
ἐξεχεῖτο, παμφάγοισι
φλοξὶν ἐκπυρουμένα·
θαῦμα δ' ἦν ἵδεῖν βροτοῖς
ὅλκὸν ἐκ πυρὸς ρέοντα,
καὶ τὸν ἐργάτην τρέμοντα,
μὴ πεσὼν διαρραγῇ.
ἔς δὲ διπτύχων ἀκμὰς
χηλέων ἔθηκε βῶλον.

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324.—ΑΔΗΛΟΝ

Ἡ γραφὶς ἀργυρέη μὲν ὅτ' ἐκ πυρὸς ἥλθον ἐτύχθην,
σαιστὶ δὲ καὶ χρυσέη γίνομαι ἐν παλάμαις.
ῶδε σοι, ω χαριεσσα Λεόντιου, εὐ μὲν Ἀθήνη
τέχνης, εὖ δ' εἴδους ἄκρα δέδωκε Κύπρις.

325.—ΙΟΤΛΙΑΝΟΤ ΛΙΓΤΗΤΙΟΤ

Εἰς ἀνδριάντα Πυθαγόρου

Οὐ τὸν ἀναπτύσσοντα φύσιν πολύμητιν ἀριθμῶν
ἥθελεν ὁ πλάστης Πυθαγόραν τελέσαι,
ἀλλὰ τὸν ἐν σιγῇ πινυτόφρονι καὶ τάχα φωνὴν
ἔνδον ἀποκρύπτει, καὶ τόδ' ἔχων ὀπάσαι.

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323.—MESOMEDES

On the Invention of Glass

THE workman having quarried it,¹ brought the glass and put in the fire the mass hard as iron, and the glass, set afire by the all-devouring flames, ran out melted like wax. And to men it was a marvel to see a trail flowing from the fire, and the workman trembling lest it should fall and break ; and on the points of the double forceps he put the lump.

324.—ANONYMOUS

I, THE pencil, was silver when I came from the fire, but in thy hands I have become golden likewise. So, charming Leontion, hath Athena well gifted thee with supremacy in art, and Cypris with supremacy in beauty.

325.—JULIANUS, PREFECT OF EGYPT

On a Statue of Pythagoras

THE sculptor wished to portray not that Pythagoras who explained the versatile nature of numbers, but Pythagoras in discreet silence. Perhaps he has hidden within the statue the voice that he could have rendered if he chose.



¹ i.e. some form of silica.

GREEK ANTHOLOGY

326.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Πυθαγόρου

Αὐτὸν Πυθαγόραν ὁ ζωγράφος, ὃν μετὰ φωνῆς
εἶδες ἄν, εἴ γε λαλεῖν ἥθελε Πυθαγόρας.

327.—ΙΩΑΝΝΟΤ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΤ



Ως σοφὸς ὁ γρύψας· ζῶαν οὐκ ἔμβαλε κηρῷ,
Σωκράτεος ψυχὴ τοῦτο χαριζόμενος.

328.—ΑΔΗΛΟΝ

Τὸν νοῦν διδάσκων αἰθερεμβατεῖν Πλάτων,
τοὺς τῶν ὑπὲρ νοῦν ἐξερεύγεται λόγους.

THE PLANUDEAN APPENDIX

326.—ANONYMOUS

On a Picture of the Same

THE painter drew the very image of Pythagoras, and you would have seen him with his voice, too, had Pythagoras wished to speak.

327.—JOANNES BARBOCALLUS

On a Picture of Socrates

How wise was the painter! He did not put life into the wax, doing this favour to the soul of Socrates.¹

328.—ANONYMOUS



PLATO, teaching the mind to walk in the aether, utters words concerning things passing comprehension.

¹ i.e. not imprisoning it in the body.

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329.—ΑΔΗΛΟΝ

Eis eikona 'Aristotelous



Οὗτος Ἀριστοτέλης μετρῶν χθόνα καὶ πόλον ἄστρων.

330.—ΑΛΛΟ

Νοῦς καὶ Ἀριστοτέλους ψυχή, τύπος ἀμφοτέρων εἰς.

331.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Eis eikona Ploutarchoi

Σεῖο πολυκλήεντα τύπον στῆσαν, Χαιρωνεῦ

Πλούταρχε, κρατερῶν νιέες Αὐσονίων,
ὅττι παραλλήλοισι βίοις "Ελληνας ἀρίστους
Ῥώμης εὐπολέμοις ἥρμοσας ἐνναέταις.

ἀλλὰ τεοῦ βιότοιο παράλληλον βίον ἄλλον
οὐδὲ σύ γ' ἀν γράψαις· οὐ γάρ ὅμοιον ἔχεις.

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329.—ANONYMOUS

On a Portrait of Aristotle

THIS is Aristotle measuring the earth and the starry heavens.

330.—ANONYMOUS

On the Same

INTELLECT and the soul of Aristotle, the picture of both is the same.

331.—AGATHIAS SCHOLASTICUS

On a Picture of Plutarch



THE valiant sons of Italy set up thy renowned form, Plutarch of Chaeronea, because in thy Parallel Lives thou didst couple the best of the Greeks with the warlike citizens of Rome. But not even thyself couldst write a life parallel to thine own, for thou hast no equal.

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332.—ΤΟΥ ΑΥΤΟΥ.

Εἰς εἰκόνα Λισώπου

Εὗγε παιῶν, Λύσιππε γέρων, Σικυώνιε πλάστα,
 δείκελον Λισώπου στίσαο τοῦ Σαμίου
 ἐπτὰ σοφῶν ἔμπροσθεν· ἐπεὶ κεῖνοι μὲν ἀνάγκην
 ἔμβαλον, οὐ πειθώ, φθέγμασι τοῖς σφετέροις,
 δις δὲ σοφοῖς μύθοις καὶ πλύσμασι καίρια λέξας,
 παίζων ἐν σπουδῇ, πείθει ἔχεφρονέειν.
 φευκτὸν δ' ἡ τρηχεῖα παραίνεσις· ἡ Σαμίου δὲ
 τὸ γλυκὺ τοῦ μύθου καλὸν ἔχει δέλεαρ.

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333.—ΑΝΤΙΦΙΛΟΤ ΒΤΖΑΝΤΙΟΤ



‘Η πήρη καὶ χλαῖνα καὶ ὕδατι πιληθεῖσα
 ψυμάξα, καὶ ἡ πρὸ ποδῶν ῥάβδος ἐρειδομένη,
 καὶ δέπας ἐκ κεράμοιο, σοφῷ κυνὶ μέτρα βίοιο
 ἄρκια· κὴν τούτοις ἦν τι περισσότερον·
 κοιλαις γὰρ πόμα χερσὶν ἴδων ἀρύοντα βοώτην,
 εἶπε· “Τί καὶ σὲ μάτην, ὅστρακον, ἡχθοφόρουν;”

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Ausonius, Epigram 53.

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332.—BY THE SAME

On a Statue of Aesop

THOU didst well, old Lysippus, sculptor of Sicyon, in placing the portrait of Samian Aesop in front of the Seven Sages, since they for their part put force, and not persuasion, into their saws, but he, saying the right thing in his wise fables and inventions, playing in serious earnest, persuades men to be sensible. Rough expostulation is to be avoided, but the sweetness of the Samian's fables makes a pretty bait.



333.—ANTIPHILUS OF BYZANTIUM

On Diogenes

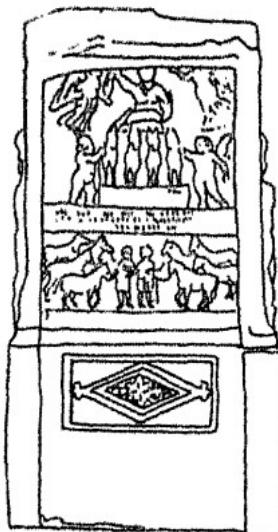
THE wallet and cloak and the barley-dough thickened with water, the staff planted before his feet, and the earthenware cup, are estimated by the wise Dog as sufficient for the needs of life, and even in these there was something superfluous; for, seeing the countryman drinking from the hollow of his hand, he said, "Why, thou earthen cup, did I burden myself with thee to no purpose?"

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334.—ΤΟΥ ΑΥΤΟΥ

Γηρύσκει καὶ χαλκὸς ὑπὸ χρόνου· ἀλλὰ σὸν οὕτι
κῦδος ὁ πᾶς αἰών, Διύγενες, καθελεῖ·
μοῦνος ἐπεὶ βιοτᾶς αὐτάρκεα δόξαν ἔδειξας
θυητοῖς, καὶ ζωῆς οἴμον ἐλαφροτάτην.

Εἴς τὰς ἐν τῷ Ἰπποδρόμῳ Κωνσταντινουπόλεως
στήλας τῶν ἀθλητῶν ἐπιγράμματα.



335.—ἘΙΣ ΠΟΡΦΥΡΙΟΝ

Πορφύριον Κάλχαντος "Αναξ
καὶ δῆμος ἐγείρει,
πολλοῖς εὐκαμάτοις βριθό-
μενον στεφάνοις,
πᾶσι μεθ' ἡμιόχοισι νεώτατον,
ὅσσον ἄριστον,
ἀλλὰ τόσον νίκης κάρτος ἐν-
εγκάμενον.
ἐπρεπε μὴν χρυσέω ἐν ἀγύλ-
ματι, μὴ δὲν ἡ χαλκῷ
τοῦτον τοῖς ἄλλοις εἴκελον
έσταμεναι.

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336.—ΑΛΛΟ

Τέτραχα μὲν τὸ πάροιθε διακριδὸν ἵαχε δῆμος,
τὸν Καλχαντιάδην Πορφύριον ποθέων·
αὐτὰρ δὲξιτεροῖσιν ἀνακτορέοιο θοώκουν
ἥντα καὶ ζώνην ἵπποτιν ἀνθέμενος,

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334.—BY THE SAME

On the Same

EVEN brass is aged by time, but not all the ages,
Diogenes, shall destroy thy fame, since thou alone
didst show to mortals the rule of self-sufficiency and
the easiest path of life.

FROM BOOK V

EPIGRAMS ON THE STATUES OF ATHLETES IN THE HIPPODROME AT CONSTANTINOPLE¹

335.—*On Porphyrius*

THE Emperor and the faction erected the statue
of Porphyrius, son of Calchas, loaded with many
crowns won by skilled toil, the youngest of all the
drivers as well as the best, and winner of as many
victories as any. This man's statue should have been
of gold, not of bronze like the others.

336.—*On the Same*

FOUR times before did the people shout distinctly,
desiring Porphyrius, the son of Calchas;² but he,
taking up the reins and his driving belt at the right
of the Emperor's seat,³ drives, starting from there,
urging on his team, and in the middle of his racing

¹ A certain number of these found their way into the Palatine MS. (Book XV.).

² This apparently means that the people had clamoured for him during previous races in which he took no part.

³ Here stood the porch of the Blues, for which faction Porphyrius drove.

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κεῖθεν ἐπισπέρχων ἐλάσ· μεσσηγὺ δ' ἀέθλων
χάλκεος ἰδρυνθῆ, πρῶτουν ἰουλον ἔχων.
εὶ δ' ἐτέων γέρας ἥλθε θωάτερον, ἀλλ¹ ἐπὶ νίκαις
ὅψιμον, ἀλλὰ μόλις, πολλὰ μετὰ στέφεα.

337.—ΑΛΔΟ

'Αγγίσην Κυθέρεια, καὶ 'Ενδυμίωνα Σελήνη
φίλατο· καὶ Νίκη υῦν τάχα Πορφύριον,
δις καὶ ἑοὺς ἵππους καὶ ὁμόφρονος ἡνιοχῆος
ἐξ ἐτέρων ἐτέρους αἰὲν ἀμειβόμενος,
πολλάκι κράτα πύκασσε πανημερίοισιν ἀέθλοις,
οὐ μογέων, ἐτάρου μοῦνον ἐφεσπομένου.

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338.—ΑΛΔΟ

Τοῦτό σοι ἥϊθέφ Νίκη γέρας, δὲ χρόνος ἄλλοις
δῆψε μόλις πολιοῖς ὕπασε, Πορφύριε.
καὶ γὰρ ἀριθμήσασα πολυστεφέας σέο μόχθους
εὔρετο γηραλέων κρέσσονας ἡνιόχων.
τί πλέον, δότι καὶ αὐτὸς ἐπευφήμησεν ἀύσας
σὸν κλέος ἀντιπάλων δῆμος ἀγαστάμενος;
δλβίη ἡ Βενέτων πανελεύθερός ἐστι γενέθλη,
ἡ σε μέγας Βασιλεὺς δῶρον ἔνευσεν ἔχειν.

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339.—ΑΛΔΟ

Ἄλκιμοι ἀλκήεντα, σοφοὶ σοφόν, νίέα Νίκης
οἱ Νίκης παῖδες Πορφύριον Βένετοι
ἀνθεσαν· ἀμφοτέραις γὰρ ἀμειβομένοις ἐπὶ πώλοις
κυδιάει νίκαις, οἷς πόρεν, οἷς ἔλαβεν.

¹ It was the practice for a victorious charioteer to change his team with another of his own faction and to race him. This was called a "diversium."

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career his bronze statue was erected with the first down on his cheeks. If this honour came to him quicker than years, yet it came late after victories won by much labour, after many crowns.

337.—*On the Same*

CY THEREA was in love with Anchises and Selene with Endymion, and now it seems that Victory is in love with Porphyrius, who, ever changing his own team for that of another driver of his faction,¹ was often crowned in the races that lasted all day without labour on his part, his companion only following him.

338.—*On the Same*

VICTORY gave to thee, Porphyrius, while still young, this honour which time has given to others late in life and grudgingly; for, having counted the performances that won thee many crowns, she found them superior to those of old drivers. Why! did not the rival faction, in admiration of thy glory, applaud thee loudly? Blessed is the most free people of the Blues, to whom our great Emperor granted thee as a gift.²

339.—*On the Same*

THE valiant to the valiant; the wise to the wise; the sons of victory, the Blues, to the son of victory, Porphyrius, erected this statue; for he glories in the two victories he gained by the interchanged teams, the team he gave and the team he received.³

¹ It appears from this that the Emperor sometimes apportioned the drivers between the factions.

² See note to No. 337.

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340.—ΑΛΛΟ

Ἄλλοις παυσαμένοισιν, ἀεθλεύοντι δὲ μούνῳ
 Πορφυρίῳ Βασιλεὺς τοῦτο δέδωκε γέρας.
 πολλάκι νικήσας γὰρ ἐօὺς πύρεν ὡκέας ἵππους,
 λάζετο δ' ἀντιπάλων, καὶ πάλιν ἐστέφετο.
 ἐνθεν ἔην Πρασίνοις ἕρις ἄσπετος, ἐνθεν ἀυτῇ,
 δις Βενέτους τέρψει, Κοίραινε, καὶ Πρασίνους.

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341.—ΑΛΛΟ

Αἱ πάντων ψῆφοί με καὶ εἰσέτι διφρεύοντα
 ἐστησαν Νίκης ἐγγύθι Πορφύριον.
 δῆμος μὲν γὰρ ἐμὸς γέρας ἥτεεν· οἱ δ' ἔτεροί με
 δίζοντ' αὐτις ἔχειν, νεῦκος ἀπειπάμενοι.
 μῆτι δ' ἡνιόχων περιγίγνομαι, οἰσι καὶ ἵππους
 κρείσσονας ἀντιπορών, δεῖξα χερειοτέρους.

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342.—ΑΛΛΟ

Αὐτὸν Πορφύριον μὲν ἀπηκριβώσατο χαλκῷ
 ὁ πλάστης, ἔμπιουν οὐα τυπωσάμενος.
 τίς δὲ χάριν, τίς ἀεθλα, τίς ἐνθεα δήνεα τέχνης
 τεύξει, καὶ νίκην οὕποτ' ἀμειβομένην;

343.—ΑΛΛΟ

Εἰκόνι χαλκείη τὸν χάλκεον ἡμιοχῆα
 ἀνθετο νικητὴν κοίρανος Αὔσονίων,
 ὡς σοφόν, ὡς Βενέτοις πεφιλημένον· ἀλλ' ἐπὶ νίκαις
 Πορφυρίου πολλὰς εἰκόνας ὀψόμεθα.

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340.—*On the Same*

To others when they have retired, but to Porphyrius alone while still racing, did the Emperor give this honour. For often he drove his own horses to victory and then took in hand the team of his adversary, and was again crowned. Hence arose a keen rivalry on the part of the Greens, hence a shout of applause for him, O King, who will give joy both to Blues and to Greens.

341.—*On the Same*

THE votes of all erected near to Victory the statue of me, Porphyrius, while still driving. For my own faction demanded the honour, and the opposite one desired to have me again, renouncing their hostility. I got the best of the other drivers by my cleverness, giving them in exchange for their own better horses, and then showing them to be my inferiors.

342.—*On the Same*

THE sculptor exactly portrayed in bronze Porphyrius himself, fashioning him as if alive. But who shall mould his grace, his races, the inspired tricks of his craft, and victory that never varied?

343.—*On the Same*

IN a brazen image the Lord of the Latins set up the victorious driver, strong himself as brass, as being skilled and dear to the Blues; but we shall see many statues yet of Porphyrius erected because of his victories.

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344.—ΑΛΛΟ

- a. Τίς τελέθεις, φίλε κοῦρε, γενειάδος ἄκρα χαράσ-
σων;
β. Ὡ ξένε, Πορφύριος. a. Τίς πατρίς; β. Ἡ
Λιβύη.
a. Τίς δέ σε νῦν τίμησεν; β. Ἀναξ, χάριν ἵππο-
συνάων.
a. Τίς μάρτυς τελέθει; β. Δῆμος ὁ τῶν Βενέτων.
a. Ἐπρεπέ σοι Λύσιππον ἔχειν ἐπιμάρτυρα νίκης
τοσσατίης, πλάστην ἴδμονα, Πορφύριε. 5

345.—ΑΛΛΟ

Ἐγγύθι τῆς Νίκης καὶ Ἀλεξάνδρου βασιλῆος
ἔστης, ἀμφοτέρων κύδεα δρεψάμενος.

346.—ΑΛΛΟ

Πάντα Τύχης ὀφθαλμὸς ἐπέρχεται· ἀλλ' ἐπὶ μούνοις
Πορφυρίου καμάτοις ἔλκεται ὅμμα Τύχης.

347.—ΑΛΛΟ

Σὴν τροχαλὴν μάστιγα καὶ ἀσπίδα δῆμος ἀγασθεὶς.
ἥθελε σε στῆσαι διπλόον, ὥσπερ ἔδει,
ἥνιοχον κρατερὸν καὶ ἀριστέα· διχθὰ δὲ χαλκὸς
οὐκ ἔχύθη, ψυχὴν σεῖο τυπωσάμενος.

348.—ΑΛΛΟ

Πορφύριον σταδίοισι τίνος χάριν ἡνιοχῆα
δῆμος ὁ πρῶτα φέρων ἀνθετο τῶν Πρασίνων;
αὐτὸς Ἀναξ κήρυξε. τί γὰρ πλέον, ὅττι γεραίρει
εἴνεκεν εὔνοίης, εἴνεκεν ἵπποσύνης;

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344.—*On the Same*

A. Who art thou, dear young man, the point of thy chin just marked with down? *B.* Stranger, I am Porphyrius. *A.* Thy country? *B.* Africa. *A.* Who hath honoured thee? *B.* The Emperor, on account of my driving. *A.* Who testifies to it? *B.* The faction of the Blues. *A.* Porphyrius, thou shouldst have had Lysippus, a skilled sculptor, to testify to so many victories.

345.—*On the Same*

THOU standest near Victory and King Alexander, thou who hast gathered thee the glory of both.

346.—*On the Same*

THE eye of Fortune ranges over all things, but now the eye of Fortune is attracted to the exploits of Porphyrius alone.

347.—*On the Same*

THE people, in admiration of thy whirling whip and thy shield, was minded to set thee up in two aspects as was fitting, as a strong driver and a strong warrior; but the bronze, forming itself like thy soul, would not flow in two streams.

348.—*On the Same*

WHY did the distinguished faction of the Greens erect on the course the statue of the charioteer Porphyrius? The Emperor himself issued the order. What could he do but honour him in view of his good will to him and of his skill as a driver?

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349.—ΑΛΛΟ

Πορφυρίῳ μετ' ἀεθλα γέρας πόρεν ἄξιον ἔργων
 Κοίρανος, ὁ Πρασίνοις τοῦτο χαριζόμενος.
 πολλάκι γὰρ δῆμος προφερέστερα ἔργα κομίζων
 ἦνεστε Καλλιόπαν, καὶ πάλι Πορφύριον.
 διπλόν οὖνομα τοῦτο, τόπερ λάχε χάλκεος ἥρως
 οὗτος, ὁ τεθρίπποις κῦδος ἐλῶν ἀρετῆς.

5

350.—ΑΛΛΟ

(Οὐ μόνον ἐν σταδίοις σε κατέστεφε πότνια Νίκη,
 ἀλλὰ καὶ ἐν πολέμοις δεῖξεν ἀεθλοφόρον,
 εὗτ' ἄρ' "Αναξ πολέμιξεν ἔχων Πρασίνους ὑποεργοὺς
 ἄγρια μαινομένῳ ἔχθρῳ ἀνακτορέῳ,
 καὶ πέσεν αἰνοτύραννος ἐπιφθιμένης τότε Ῥώμης, 5
 ἡμαρ δ' Αὔσονίης ἥλθεν ἐλευθερίης.
 τοῦνεκα τοῖς μὲν ἔδωκεν "Αναξ γέρας, ώς πάρος εἶχον,
 σὸν δὲ τύπον τέχνη ἔξεστε, Πορφύριε.

351.—ΑΛΛΟ

"Τμετέρων κήρυκες ἀμεμφέες εἰσὶν ἀγώνων
 οἱ καὶ ἀπ' ἀντιβίων, Πορφύριε, στέφανοι.
 πάντας γὰρ σταδίοισιν ἀμοιβαδὸν αἰὲν ἐλέγχεις
 ἀντιτέχνους, τῆς σῆς παίγνιον ἵπποσύνης.
 τοῦνεκα καὶ ξεῦνον πρεσβήιον εὑραο μοῦνος,
 εἰκόνα χαλκείην δήμῳ ἐν ἀμφοτέρῳ.

5

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349.—*On the Same*

OUR Sovereign Lord, who grants this favour to the Greens, gave to Porphyrius after the races an honour worthy of his performances. For often the people, their attention turned to exploits more than usually brilliant, praised Calliopas¹ and again Porphyrius, the two names that belonged to this brazen hero, who won the meed of valour in the chariot-races.

350.—*On the Same*

NOT only did divine Victory crown thee on the race-course, but in war, too, she showed thee to be victorious, then when the Emperor, with the Greens to assist him, warred with the furiously raging enemy of the throne; when the savage tyrant² fell, as Rome was on the point of perishing, and the light of Latin liberty came back. Therefore the Monarch gave to the Greens the privileges they formerly had, and the artist wrought and polished thy image, Porphyrius.

351.—*On the Same*

THE crowns from the hostile faction too, Porphyrius, are unimpeachable witnesses of thy exploits. For ever in the race thou conquerest one after the other all the rival charioteers, a mere toy for thy skilled hands. Therefore hast thou alone gained an unwonted mark of honour, a bronze statue in the grounds of each faction.

¹ See No. 358.

² By "tyrant" is meant some leader of a seditious movement.

GREEK ANTHOLOGY

352.—ΑΛΛΟ

Πλάστης χαλκὸν ἔτευξεν ὁμοίων ἡνιοχῆι·
εἴθε δὲ καὶ τέχνης ὅγκον ἀπειργάσατο,
ὅγκον ὁμοῦ καὶ κάλλος· ὅπερ φύσις ὀψὲ τεκοῦσα
ἀμοσεν· Ὁδίνειν δεύτερον οὐ δύναμαι.
ἀμοσεν εὐόρκους ὑπὸ χείλεσι· Πορφυρίῳ γὰρ
πρώτῳ καὶ μούνῳ πᾶσαν ἔδωκε χάριν.

5

353.—ΑΛΛΟ

Εἰ φθόνος ἡρεμέοι, κρίνειν δ' ἐθέλοιεν ἀέθλους,
πάντες Πορφυρίου μάρτυρές εἰσι πόνων·
ναὶ τάχα καὶ φήσαιεν ἀριθμήσαντες ἀγῶνας.
Βαῖον τοῦτο γέρας τοσσατίων καμάτων.
ὅσσα γὰρ ἡνιοχῆας ἀεὶ μεμερισμένα κοσμεῖ,
εἰς ἐν ἀολλίσσας, τηλίκος ἔξεφάνη.

5

354.—ΑΛΛΟ

Αἰδομένη χαλκῷ σε πόλις, τριπόθητε, γεραίρει·
ἥθελε γὰρ χρυσῷ· ἀλλ' ἵδεν ἐς Νέμεσιν.
εὶ δὲ τεὴν μέλπων οὐ παύεται ἥθαδα νίκην
εὐγνώμων δῆμος, Πορφύριε, Πρασίνων,
ἔμπνοά σοι ξύμπαντες ἀγάλματα· πᾶς δὲ περισσὸς
καὶ χρυσὸς τούτοις εἰς ἔριν ἐρχόμενος.

5

355.—ΑΛΛΟ

Οὕπω σοι μογέοντι Τύχῃ πόρεν ἄξια νίκης·
νῖκαι γὰρ τῆς σῆς μείζονες εύτυχίης.

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352.—*On the Same*

THE sculptor made the bronze like unto the charioteer, but would that he could have fashioned also the vastness of his skill, its vastness and beauty, a thing that when Nature brought forth late in her life she swore, “I cannot travail again.” She swore it with truthful lips, for to Porphyrius first and alone she gave all her gifts.

353.—*On the Same*

IF envy could be at rest and chose¹ to judge the contests, all men testify to the achievements of Porphyrius. Yea, perchance they would say after reckoning up his races, “That is a slender reward for so much exertion.” For, having gathered into one all the separate qualities which adorn each driver, he showed himself to be the great man he is.

354.—*On the Same*

THRICE-DESIRED Porphyrius, the city reverencing thee honours thee with a bronze statue. She would have wished it to be gold, but Nemesis was before her eyes. But if thy well-wishers, the faction of the Greens, never cease celebrating thy wonted victories, they are every man of them living statues in thy honour, and all gold is worthless in comparison with them.

355.—*On the Same*

Nor yet has Fortune worthily rewarded thy hard-won victories, for thy victories are greater than the

¹ ἐθέλοιεν is for ἐθέλοι.

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ἀλλὰ μέρει πρώτῳ σταθερῷ καὶ ἀρείονι μύμνοις
 τὴν φθονερὴν τήκων δυσμενέων κραδίην,
 οἵ, σέθεν εἰσορόωντες ἀεὶ νικῶσαν ἴμάσθλην,
 μέμφονται σφετέρην αἰὲν ἀτασθαλίην.

5

356.—ΑΛΛΟ

"Αλλοις μὲν γεράων πρόφασις χρόνος· οἱ δ' ἐπὶ νίκαις
 κρινόμενοι πολιῆς οὐ χατέουσι κόμης,
 ἀλλ' ἀρετῆς, ὅθεν εὐχος ἀνάπτεται. εἰς ἀπὸ τοίων

Πορφύριος δώρων δις λάχεν ἀγλαΐην,
 οὐκ ἐτέων δεκάδας, νίκης δ' ἑκατοντάδας αὐχῶν
 πολλάς, καὶ πάσας συγγενέας Χαρίτων.

5

357.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

'Αγχίσην Κυθέρεια, καὶ Ἐνδυμίωνα Σελήνη
 φίλατο· μυθεῦνται τοῖα παλαιγενέες.
 νῦν δὲ νέος τις μῦθος ἀείσεται, ώς τάχα Νίκη
 ὄμματα καὶ δίφρους φίλατο Πορφυρίου.

358.—Ἐις Καλλιόπαν

Πρεσβυτέρους κοῦρος μὲν ἔών, πρέσβυς δέ τε κούρους
 νικᾶς, τεθρίππων κέντορας ἀθλοφόρων.
 ἐξ δ' ἐτέων ἀνύσας δεκάδας, στήλην ἐπὶ νίκαις
 εἶλες, Καλλιόπα, νεύματι κοιρανίης,
 ὅφρα μένοι καὶ ἔπειτα τεὸν κλέος. αἴθε τοι εἴη,
 ώς κλέος ἀθάνατον, καὶ δέμας ἀθάνατον.

5

¹ This no doubt refers to a statue erected to him by the Greeks. The Blues seem to have expelled him.

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prizes that have fallen to thee. But remain now in this, the first of the factions, the more constant and more excellent, consuming the envious hearts of our enemies, who, seeing thy whip ever victorious, never cease to blame their own recklessness.¹

356.—*On the Same*

TIME is the cause of the honours of others, and those who are judged worthy of them, owing to their victories, do not lack grey hairs, but lack that virtue on which glory depends. Porphyrius alone twice gained the splendour of such gifts, not boasting many decades of years, but many hundreds of victories, and all of them akin to the Graces.

357.—LEONTIUS SCHOLASTICUS

On the Same

CY THEREA loved Anchises, and Selene Endymion, so it is fabled by men of old time. But now a new fable shall be sung, that Victory, it seems, fell in love with the eyes and chariot of Porphyrius.²

358.—*On the Same under his other name, Calliopas*³

WHEN a youth thou didst conquer thy elders, and now, in thy later years, thou conquerest the young drivers of racing four-horse chariots. Having accomplished thy six decades of years, thou hast won, Calliopas, a statue for thy victories, by command of the Emperor, so that thy renown may abide for future ages. Would that thy body were as immortal as thy renown.

¹ Imitated from No. 337.

² He seems to have adopted this name late in life.

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359.—ΑΛΛΟ

Σής τύδε διφρελάτειρα τὸ χάλκεον ἄνθετο Νίκα
 εἴκηλον μορφᾶς, Καλλιόπα, ζαθέας,
 πρέσβυς ὅτι σφριγόωντας ἐν ἵπποδάμῳ πλέουν ἀλκῆ
 νίκησας, γεραροὺς δὲ ὧν νέος ἐν σοφίῃ.
 ἔνθεν ἐλευθερόπαις Βενέτων σέο πήξατο δῆμος
 δοιά, τὰ μὲν τέχνας ἀθλα, τὰ δὲ σθένεος.

5

360.—ΑΛΛΟ

Σὸν γῆρας νεότητα τεὴν ὑπερέδραμε νίκαις,
 καὶ πάντων κρατέεις πάντοτε, Καλλιόπα.
 ἔνθεν "Αναξ καὶ δῆμος ἐλεύθερος αὐθις ἐγείρει
 τοῦτο γέρας, σοφίης μνῆμα καὶ ἡνορέης.

361.—ΑΛΛΟ

Οὗτος, ἐγερσιθέατρε, τεὸς τύπος, ὃν τοι ἐγείρει
 ἐσμὸς ἀριζήλων, Καλλιόπα, στεφάνων.
 οὔτε γὰρ ἡνίοχός σε παρήπαφεν, οὔτε χαλινοῖς
 δύστομος ἵππείη σοὶς ἀπίθησε γένυς.
 μοῦνος δὴ νίκης γέρας ἄρνυσαι. ἡ παρὰ πᾶσι
 δόξαν ἔχεις ἀεθλῶν ἀθλα λιπεῖν ἐτέροις.

5

362.—ΑΛΛΟ

Καλλιόπα κλυτόμοχθε, τί σοι πλέον, ὅττι γεραίρει
 εἰκόνι χαλκοτύπῳ σοὺς Βασιλεὺς καμάτους,
 δῆμος ὁ μυριόφωνος, δλη πτόλις; εὗτε καὶ αὐτὴ
 δυσμενέων παλάμη σοὶς ἐπένευσε πόνοις.

¹ The meaning is probably that to be second to him was a distinction.

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359.—*On the Same*

VICTORY, the charioteer, dedicated to thee, Calliopas, this brazen image of thy divine form, because in thy old age thou didst conquer men in the prime of youth by thy force in subduing horses, and in thy youth didst conquer thy elders by skill. Hence the faction of the Blues, the children of liberty, erected two prizes for thee, one for thy art and the other for thy force.

360.—*On the Same*

Thy old age has surpassed thy youth in victories, and thou didst ever overcome all, Calliopas. Therefore do the Emperor and this free faction again raise this honour for thee, a monument of thy skill and valour.

361.—*On the Same*

O CALLIOPAS, thou who raisest applause in the theatre, this is thy portrait which a swarm of much-envied crowns raises to thee. For neither did any charioteer cozen thee, nor did any hard-mouthed horse's jaws refuse to obey thy reins. Alone hast thou gained the reward of victory; verily the opinion of all is that by contending thou leavest prizes for others.¹

362.—*On the Same*

O CALLIOPAS, celebrated for thy achievements, what does it profit thee that thy labours are rewarded with a bronze statue by the Emperor, by this myriad-throated faction, by the whole city, considering that even the hands of the hostile faction applauded thy exploits?

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363.—Εἰς Φαυστῖνον

Μητέρες εὐάθλων γεράμων φρένες, οὐ κράτος ἥβης,
οὐ τάχος ἵπποσύνης, οὐ χρόνος εὔτυχής.
Ἴλίκοι, Φαυστῖνε, τεὸς νόος, φέτα πάντα
ἔσπεται, φέτη Νίκη σύντροφος ἀθάνατος.

364.—ΑΛΛΟ

Πρίν σε νέον, Φαυστῖνε, νόος πεφόβητο γερόντων·
νῦν δέ σε πρεσβυγενῆ κάρτος ἔφριξε νέων.
δεύτερα δ' εὗρετο πάντα τεὸς πύνος, ὃς σε γεραίρει
πρέσβυν ἐν ἡθέοις, ἐν δὲ γέρουσι νέον.

365.—Εἰς Κωνσταντῖνον

Ἐξότε Κωνσταντῖνος ἔδυ δόμον "Αἴδος εἴσω,
πλῆτο κατηφείης ἵπποσύνης στάδιον,
τερπωλὴ δ' ἀπέλειπε θεήμουνας· οὐδὲ ἐν ἀγυιαῖς
κείνας τὰς φιλίας ἐστὶν ἰδεῖν ἔριδας.

366.—ΑΛΛΟ

Εἰκόνα, Κωνσταντῖνε, τεὴν ἀνέθεντο πολῦται,
μυρόμενοι, ψυχῆς τέρψιν ἀποιχομένης.
σοὶ κλέος διππότε δῆμος ἐπεσφρήγιζε θανόντι,
μυήσατο σῶν καμάτων καὶ μετὰ πότμον "Αναξ·
οῦνεκεν ἵπποσύνης φιλοκέρτομος ὠλετο τέχνη,
ἐν σοὶ παυσαμένη πᾶσα καὶ ἀρξαμένη.

5

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363.—*On Faustinus*

WITS are the mothers of a winner's honours, not the force of youth, nor swift driving, nor favourable occasion. May thy mind, Faustinus, be propitious, which takes precedence of all these things, and whose companion is immortal Victory.

364.—*On the Same*

FORMERLY in thy youth, Faustinus, the minds of the old men feared thee, and now the strength of the young men trembles before thine in thy advanced years. The first place was ever gained for thee by thy toil, which brings honour to thee, an old man among the youths, a youth among the old men.

365.—*On Constantinus*

SINCE Constantinus entered the house of Hades the race-course is full of despondency, and pleasure has abandoned the spectators, nor even in the streets does one see the old friendly strife.¹

366.—*On the Same*

THE citizens, mourning thee, erected thy image, Constantinus, to be a delight to thy departed spirit. When the people confirmed thy fame on thy death, the Emperor, too, was mindful of thy exertions after thy decease, because the abusive² art of driving has perished, ceasing finally with thee as it began with thee.

¹ i.e. between the two factions: it was frequently most savage and sanguinary.

² Alluding to the insulting language used by the rival factions regarding each other.

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367.—ΑΛΛΟ

Εἰσέτι μὲν ζώοντι πόλις πυτὲ Κωνσταντίνῳ
εἰκόνα χαλκείην βαιὸν ἔκρινε γέρας·
ἡδεε γὰρ πᾶς δῆμος δόσους ἐπὶ κύδει μίκης
αἰὲν ἀεθλεύων ἀμφέθετο στεφάνους.
ώς δ' ἔθανεν, ποθέουσα, φίλον τύπον ἄνθετο τοῦδε, 5
ὅφρα καὶ ἐσπομένοις μυῆστιν ἔχοι καμάτων.

368.—ΑΛΛΟ

Οἱ Βένετοι Πρασίνοισιν ἐναντίοι αἰὲν ἔόντες
εἰς ἐν' ὁμοφροσύνης ἐξεβόησαν ὄρον,
ῶστε σε, Κωνσταντῖνε, λαβεῖν ἐπιτύμβιον εὐχος,
πᾶσιν ἀειδόμενον, πᾶσιν ἀρεσκόμενοι.

369.—ΑΛΛΟ

Ἄντολής, δύσιός τε, μεσημβρίης τε, καὶ ἄρκτου
σὸς δρόμος ὑψιφαὴς ἀμφιβέβηκεν ὄρους,
ἄφθιτε Κωνσταντῖνε. θανεῖν δέ σε μή τις ἐνίσπηγ·
τῶν γὰρ ἀνικήτων ἅπτεται οὐδ' Ἀΐδης.

370.—ΑΛΛΟ

Ἐγγύθι τῆς σφετέρης γενεῆς λάχεν εἰκόνα τήνδε·
ἐπρεπε γὰρ τρισσοῖς εἰν ἐνὶ χῶρον ἔχειν,
οἷς καὶ ἐνὶ σταδίοις ἀρετῆς κλέος εἴκελον εὑρον,
νηρίθμων στεφάνων ἐσμὸν ἐλόντες ἵσον.

371.—ΑΛΛΟ

Τὸν Φαυστινιάδην πόλις ἄνθετο Κωνσταντῖνον,
γείτονα μὲν γενεῆς, κρέσσονα δ' ἡνιόχων.

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367.—*On the Same*

WHILE Constantinus yet lived, the city deemed a bronze statue a small reward for him, for the whole people knew how many crowns in his long racing career he had set on his head because of glorious Victory. But when he died, in regret for him, it erected this his dear form, so that posterity, too, should be kept mindful of his achievements.

368.—*On the Same*

THE Blues and Greens, always at variance, shouted aloud one concordant decision, that thou, Constantinus, shouldst have on thy tomb this ornament, acclaimed by all, pleasing to all.

369.—*On the Same*

IMMORTAL Constantinus, thy course, high in the light, has traversed the boundaries of east, west, south, and north. Let none say thou art dead, for even Hades cannot lay his hand on the invincible.

370.—*On the Same*

THIS, his statue, has been placed near those of his own family, for it was proper that they should stand in one place, the three who won equal glory for their skill in the race, gaining equal swarms of innumerable crowns.

371.—*On the Same*

HERE the city erected Constantinus, son of Faustinus, next his own family, the best of all

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δὴν γὰρ ἀεθλεύσας οὐκ ἥμβροτεν, ἀλλ᾽ ἐπὶ νίκη
παύσατο, σὺν νίκῃ καὶ πάρος ἀρξάμενος,
δὲν καὶ κοῦρον ἔόντα παλαίτεροι ἡνιοχῆες,
στεψάμενοι σταδίοις, εἰσαν ἀγωνοθέτηιν.

5

372.—ΑΛΛΟ

Σοὶ τόδε, Κωνσταντῖνε, τεὴν τροφὸς ὥπασε Νίκη
παιδόθεν ἐσπομένη πᾶσαν ἐφ' ἥλικίην.
πέντε γὰρ ἐν σταδίοις δεκάδας τελέσας ἐνιαυτῶν,
οὐδὲν ἵσον, οὐδὲν ὀλίγον εὗρεο λειπόμενον.
ἀλλ᾽ ἔτι κουρίζων τε καὶ ἄχνοος ἄνδρας ἐνίκας,
ἥλικας ἥβήσας, γηραλέος δὲ νέους.

5

373.—ΑΛΛΟ

“Ηθελε Κωνσταντῖνον ἀεὶ πτόλις ἡνιοχεύειν.
ἡθελεν, ἀλλὰ πόθῳ οὐκ ἐπένευσε Φύσις.
ἔνθεν ἑῶν τόδ' ἄγαλμα παραίφασιν εὑρεν ἐρώτων,
ὅφρα ἐ μὴ λήθη καὶ χρόνος ἀμφιβάλοι,
ἀλλὰ μένοι ποθέουσιν ἔρως, ξῆλος δὲ ἐλατῆρσι,
κόσμος δὲ σταδίοις, ἐστομένοις δὲ φάτις.
καὶ τις ἴδων μετόπισθε χερείονας ἡνιοχῆας
οὐλβίσσει προτέρην, η̄ μιν ἵδεν, γενεήν.

5

374.—ΑΛΛΟ

Πέντε καὶ εἴκοσι μοῦνος ἀέθλια Κωνσταντῖνος
εἰς μίαν ἡριγένειαν ἐλών, ἥμειψε μὲν ἔππους

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charioteers. For through all the long time he raced he never failed, but ended by a victory, as he had formerly begun by a victory. When he was a young man the older drivers who had won crowns on the course appointed him president of the races.

372.—*On the Same*

THIS is a gift for thee, Constantinus, from thy nurse, Victory, who hath followed thee from thy childhood all through thy life. For in the five times ten years thou didst pass on the race-course thou didst never light on thy equal, or even on one a little inferior to thee; but while yet a lad and beardless thou didst conquer men, when grown up thou didst conquer those of thine age, and in thine old age the young men.

373.—*On the Same*

THE city wished Constantinus to wield the reins for ever; she wished it, but Nature refused to grant her desire. Therefore she bethought her of erecting this statue to console her for her lost love, that time and oblivion should not envelop him, but that he might remain, the desire of his lovers, the envy of charioteers, an ornament to the course, and a tale for future generations to tell; and that one in time to come, looking on inferior drivers, should bless the former age that looked on him.

374.—*On the Same*

CONSTANTINUS having won five-and-twenty races on one morning, changed his team with his rival's, and

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ἀντιπάλοις· κείνους δὲ λαβών, οὓς πρόσθεν ἐνίκα,
τοῖς αὐτοῖς πάλιν εἶλε μίαν τε καὶ εἴκοσι νίκας.
πολλάκι δ' ἀμφοτέρων μερέων ἔρις ἐμπεσε δῆμῳ, 5
τίς μιν ἔχοι· κείνῳ δὲ δόσαν κρίσιν ἐκ δύο πέπλων.

375.—ΑΛΛΟ

*Ἐγρεο, Κωνσταντῖνε· τί χάλκεον ὑπνον ἱαύεις;
σεῦ δίφρους ποθέει δῆμος· ἐνὶ σταδίοις,
σῆς τε διδασκαλίης ἐπιδευέεις ἡνιοχῆς
εἴαται ὄρφανικοῖς παισὶν ὁμοιότατοι.

376.—Εἰς Οὐράνιον

*Ἀμφοτέροις εἰς μοῦνος ἀριστεύσας παρὰ δήμοις
κῦδος ἀπ' ἀμφοτέρων ἔλλαχεν Οὐράνιος,
εἰσέτι διφρεύων. τὸ δέ οἱ γέρας ἥλυθε πρῶτον
ἐκ Πρασίνων, οἷς δὴ γείτονα χῶρον ἔχει.
αὐτοὶ καὶ σταδίοι πεπαυμένον ἥγαγον αὐθις 5
ἐς δίφρους, νίκης μνωμένοι προτέρης.

377.—ΑΛΛΟ

Πανσάμενον σταδίων Βασιλεὺς ἐπ' ἀγακλέῃ νίκη
αὐθις ὑπὲρ δίφρων βῆσεν ἀεθλοφόρων
Οὐράνιον, δήμοισι φέρων χάριν· οὐ ποθέει γὰρ
ἡ πόλις Οὐρανίου νόσφιν ἀεθλοσύνας.
τοῦνεκα διφρεύοντα τὸ δεύτερον, ὑστατίης τε 5
νίκης καὶ πρατέρης στῆσεν ἀγασσαμένη.

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taking the same horses that he had formerly beaten, won twenty-one times with them. Often there was a great strife between the two factions as to which was to have him, and they gave him two robes to choose from.¹

375.—*On the Same*

AWAKE, Constantinus ! Why dost thou sleep the brazen sleep ? The people long to see thy team on the course, and the charioteers, lacking thy instruction, sit just like orphaned children.

376.—*On Uranius*

URANIUS, who had distinguished himself in the service of both the factions, gained glory from both while still driving. His first reward came from the Greens, and stands near their stand. They also, when he had retired from racing, brought him back again to the chariots, mindful of his former victory.

377.—*On the Same*

THE Emperor, when Uranius had retired from the race-course after gaining splendid victories, made him mount again his victorious chariot, doing a favour to all the factions ; for the city has no desire for the races without Uranius. Therefore, admiring him for his first victories and his last, the city erected his statue during the second period of his career.

¹ i.e., the green of the Prasini and the blue of the Veneti.

GREEK ANTHOLOGY

378.—ΑΛΛΟ

Ούρανιος Νίκαιαν ἔχει πέλας ὥπλοτέριν τε
‘Ρώμην, τῆς μὲν ἐών, τῇ δ' ἔνι κῦδος ἑλών.
νικᾷ δ' ἀμφοτέρωθεν, ἐπεὶ περιδέξιος ἦεν
τῇ καὶ τῇ προθέειν ἡὲ παρεξελάαν.
τοῦνεκα καὶ χρυσέφι μιν ἀνεγράψαντο μετάλλῳ,
κυδίστῳ κτεάνων κύδιμου ἡνίοχον.

5

379.—ΘΩΜΑ

Εἰς Ἀναστάσιον

Τὸν θρασὺν ἡνιοχῆα λελασμένον ἄρματος ἄθλων
ἐνθάδ' Ἀναστάσιον κείμενον οὐδας ἔχει,
ὅς τόσσους ἀνεδίσατο πρὶν στεφάνους, ὅσα ἄλλοι
ἔδρακον ἡνιόχων ἡμata ἵππασίης.

380.—Εἰς Πορφύριον, μέρους Βενέτων

Ἐν γῇ κρατήσας παντὸς ἄρματηλάτου
καλῶς ἐπήρθη καὶ πρὸς αἰθέρα τρέχειν
Πορφύριος, τὸ θαῦμα δήμου Βενέτων.
νικῶν γὰρ οὗτος πάντα γῆς διφρηλάτην,
ἀνεισιν, ως ἀν καὶ σὺν ἡλίῳ δράμῃ.

5

381.—ΑΛΛΟ

“Ιουλον ἀνθῶν πρῶτον οὗτος ἡνίας
Πορφύριος Κάλχαντος εἶλκε Βενέτου.
ἐκπλήγτομαι δὲ πῶς γράφει χεὶρ ἐμπνόους
τούτου τις ἵππαν. καὶ γὰρ ἀν πλήξῃ πάλιν,
οἷμαι, δραμεῖται νίκος εὑρεῖν καὶ πάλιν.

5

¹ i.e. Constantinople. His statue stood, it appears, in the neighbourhood of those of Nicea and Constantinople.

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378.—*On the Same*

URANIUS has Nicea and New Rome¹ near him, being a native of one and having gained glory in the other. He wins from both sides, because he was very clever at dashing forward and getting past on both sides of the course. Therefore did they portray him in golden metal, the precious charioteer in the most precious of possessions.

379.—THOMAS

On Anastasius

BENEATH this earth lies Anastasius the bold driver, mindful no more of the chariot-race, he who of old set on his head as many crowns as were the racing days that other charioteers saw.

380.—*On Porphyrius, of the faction of the Blues*²

PORPHYRIUS, the wonder of the Blues, having conquered every charioteer on earth, does well to rise and race towards heaven. For he, victorious over every driver here below, mounts to join the sun on its course.

381.—*On the Same*

THIS Porphyrius, son of Calchas, with the first down on his cheeks, held the reins for the faction of the Blues. I marvel how some artist's hand has painted his horses as if alive. Really, if he whips them again, I think he will be carried again to victory.

² This and the following iambic epigrams were, as a scholiast tells us, not on statues of the charioteers, but on pictures on the roof of the Emperor's throne-room ($\piρόκυψις$), which I take to mean here not a room in the palace but the Emperor's box on the race-course.

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382.—Εἰς Φαυστῖνον, μέρους Πρασίνων

Σκόπει τὸ δράμα μηχανουργοῦ τοῦ δόμου·
εὶ μὴ γὰρ ἐστέγαστο καρτερῷ σκέπη,
πρὸς οὐρανοὺς ἀν ώρτο Φαυστῖνος τρέχων
ώς ζῶν σὺν ἔπποις, τὸ κλέος πρὶν Πρασίνων.
ἀρον στέγος γάρ, καὶ φθάνει πρὸς αἴθέρα.

5

383.—ΑΛΛΟ

Φαυστῖνος οὗτος, ὁ πρὶν ἄρματηλάτης,
δν δῆμος εύρων τοῦ μέρους τῶν Πρασίνων
τὴν ἥτταν ἡγνόησε παντελῶς δρόμῳ.
γέρων μὲν ἦν γάρ, ὡς βλέπεις· τὸ δὲ σθένος
ἦν τις νεάζων, οὐδ' ὅλως ἥττημένος.

5

384.—Εἰς Κωνσταντῖνον ἡγίοχον Λευκῶν

Λευκοῦ μεθέλκων ἡμίας Κωνσταντίνος,
ἀν μὴ καθεῖρκτο στερρότητι τοῦ δόμου,
τοὺς τρεῖς ἐνίκα, πρῶτος αἰθέρα φθάνων.
πνοῆς ἀνευθεν εἶδες αἰθεροδρόμον·
τέχνη με πείθει τοῦτον ἔμπνοον βλέπειν.

5

385.—ΑΛΛΟ

Κωνσταντίνος γ' ἦν, ἀλλὰ τοῖς πάλαι χρόνοις
λευκῆς χρόας τέθριππον ἔλκων εὐστροφώς.
ἀφ' οὗ δὲ τοῦτον ἥρπασεν Χάρων, ἔδυ
τὸ φῶς ἀμίλλης ἵππικῶν δρομημάτων,
καὶ πᾶσα τέρψις τοῦ θεάτρου, καὶ τέχνη.

5

THE PLANUDEAN APPENDIX

382.—*On Faustinus, of the faction of the Greens*

Look on the work of the architect of this house. For if it had not been covered by a strong roof Faustinus, the ancient glory of the Greens, would have mounted racing to heaven, so like the life are he and his team. Take the roof off and he will reach the sky.

383.—*On the Same*

THIS is Faustinus, the former charioteer, after engaging whom the faction of the Greens never knew what defeat was in the race. He was old, as you see, but in his strength he was as a young man, and was never once vanquished.

384.—*On Constantinus, the Charioteer of the Whites*

CONSTANTINUS, wielding the reins of the White faction, were he not restrained by the solidity of the house, would conquer those three, getting to heaven first. You would see him mount the heavens without breath. The artist persuades me that I see him alive.

385.—*On the Same*

CONSTANTINUS was his name, but in the old days he skilfully drove the four-horse chariot of the Whites. Since Charon carried him off, it is set, the light of horse-racing and all the delight and art of the theatre.

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386.—Ἐις Ἰουλιανὸν ἡνίοχον Ῥουσίων

Χεὶρ οἵδε γεννᾶν τοὺς πάλαι τεθνηκότας.
 Ἰουλιανὸς καὶ γὰρ ὡς πάλαι σθένει,
 Ἐλκων, μεθέλκων Ῥουσίου τὰς ἡνίας·
 καὶ νῦν γραφεὶς ἔστηκεν ὑψοῦ σὺν δίφρῳ·
 τὸ νεῦμα χεὶρ μένει δέ· τὴν νύσσαν δύτε.

5

387.—ΑΛΛΟ

Ἰουλιανὸς οὗτος ἄρμα Ῥουσίου
 ἔχων, ἐνίκα τοὺς ἐναντίους δρόμῳ.
 ἀλλ' εἰ γραφεὺς παρεῖχε καὶ πνοῆς χάριν,
 ἐτοιμός ἔστι καὶ πάλιν διφρηλάτης
 καὶ πρόσθεν ἐλθεῖν, καὶ λαβεῖν καὶ τὸ στέφον.

5

388.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΤΠΤΙΟΤ

Στέφος πλέκων ποθ', εὑρον
 ἐν τοῖς ῥόδοις Ἔρωτα·
 καὶ τῶν πτερῶν κατασχών,
 ἐβάπτισ' εἰς τὸν οἶνον.
 λαβὼν δ' ἔπιον αὐτόν·
 καὶ νῦν ἔσω μελῶν μου
 πτεροῖσι γαργαλίζει.

5

THE PLANUDEAN APPENDIX

386.—*On Julianus, the Charioteer of the Reds*

THE hand of man knows how to give birth to men long ago dead, for Julianus is as strong here as of old, guiding this way and that the reins of the Red faction. Now he stands painted here on high, himself and his chariot; his hand awaits the signal. Give him a winning-post.¹

387.—*On the Same*

This Julianus, with his car of the Red faction, conquered his adversaries in the race. But if the painter had endued him with breath he is ready again to drive his chariot and come in first, and even take the crown.

FROM BOOK VII

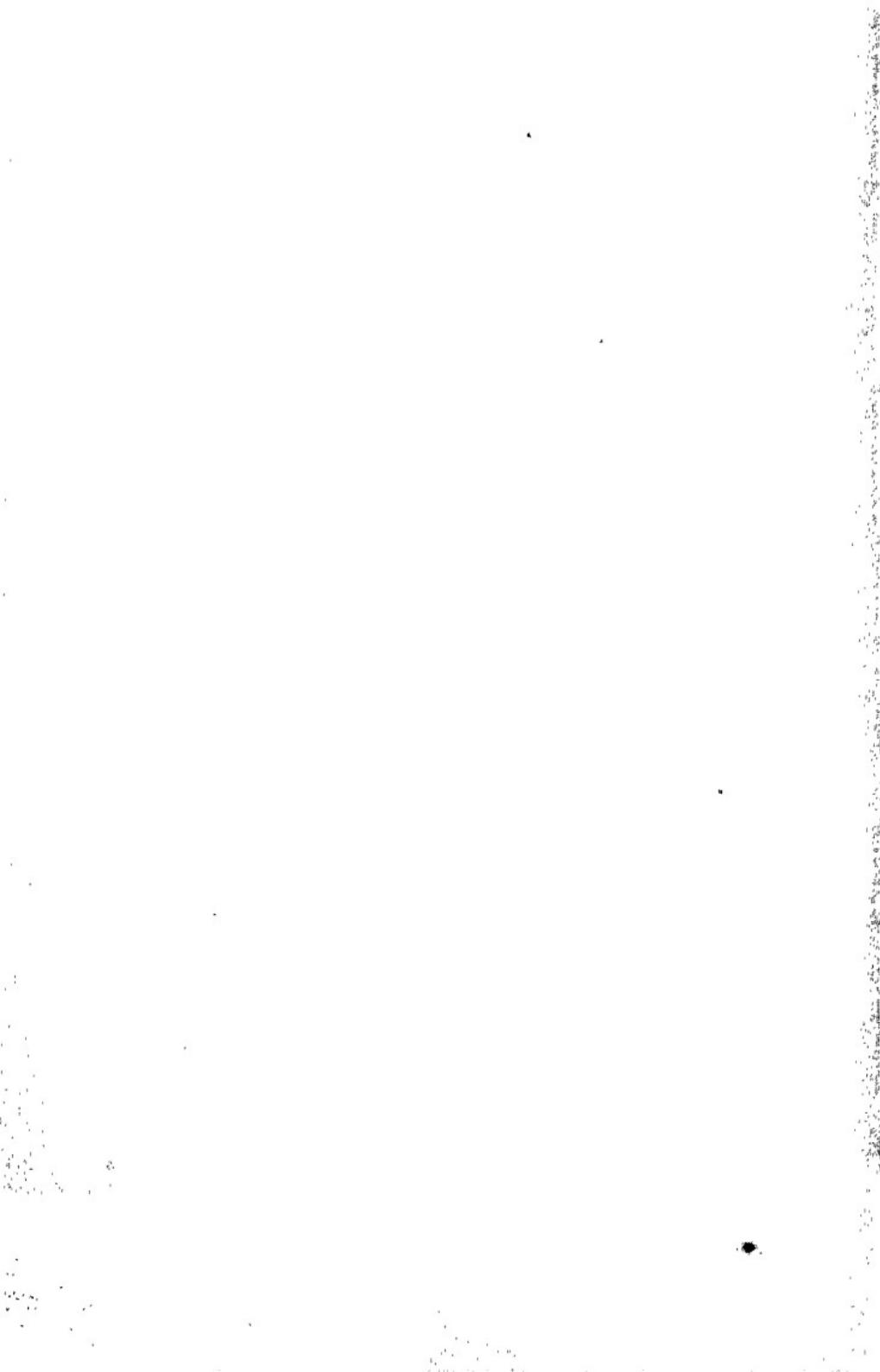
388.—JULIANUS, PREFECT OF EGYPT

ONCE, weaving a garland, I found Love among the roses, and catching him by the wings dipped him in wine. I took and drank him, and now within me he tickles with his wings.

¹ I suppose this means "Shew him a winning-post and off he goes."



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Ag = Cycle of Agathias.

(For explanation of these terms, *v. Introduction to vol i. page v.*)

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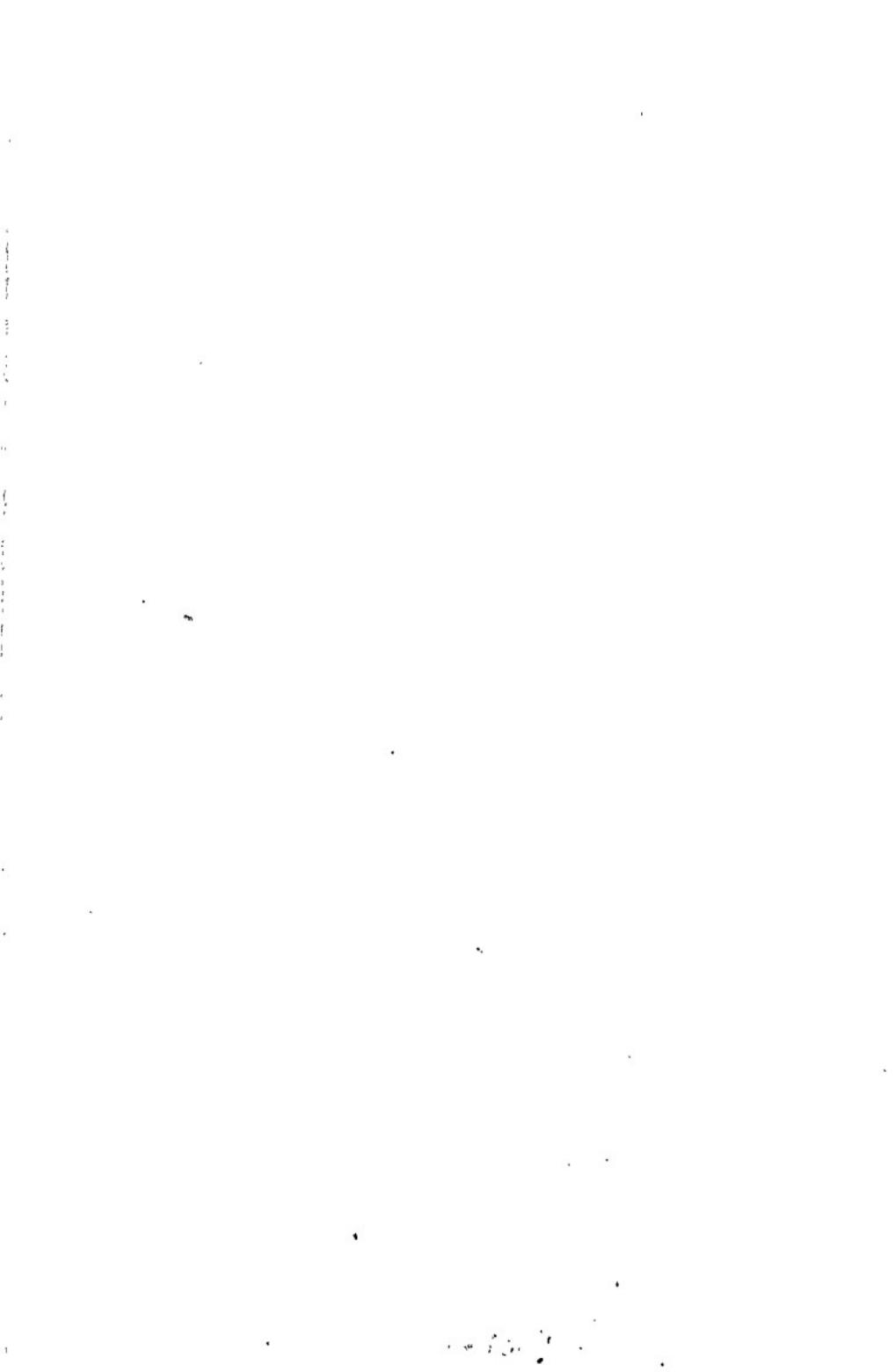
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